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RESEARCH BIBLIOGRAPHIES & CHECKLISTS

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Claudel and the English-speaking world

RESEARCH BIBLIOGRAPHIES & CHECKLISTS

RCB

General editors

A. D. Deyermond, J. R. Little and J. E. Varey

CLAUDEL AND THE ENGLISH-SPEAKING WORLD

a critical bibliography

JACQUELINE DE LABRIOLLE

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by
ROGER LITTLE

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CONTENTS

Introduction 7
Editor's note 10
Table of Claudel's activities in G.B. and U.S. 11
List of abbreviations 15
Primary Material
Aa *Translations published as books* 19
Ab *Unpublished translations, adaptations and projected works* 25
Ac *Translations published in periodicals* 27
Ad *Translations published in anthologies* 31
Ae *Translations listed alphabetically by genre* 33
Af *French texts published in G.B. and U.S.* 37
Ag *Alphabetical list of these texts, by genre* 41
Ah *Speeches by Claudel in G.B. and U.S.* 43
Ai *Translations by Claudel from English and American* 53
Aj *Other texts relating to G.B. and U.S.* 55
Ak *Stage productions, G.B.* 59
Am *Broadcasts, G.B.* 63
An *Lectures, conferences, exhibitions, etc. in G.B.* 65
Ap *Stage productions, U.S.* 67
Aq *Broadcasts, U.S.* 73
Ar *Lectures, conferences, exhibitions, etc. in U.S.* 75
As *Index of works produced or broadcast (Ak-Ar)* 79
Secondary Material
Ba *Books and theses on Claudel, G.B.* 83
Bb *Work in progress, G.B.* 85
Bc *Books on Claudel, U.S.* 87
Bd *Completed Ph.D. theses (to 1971), U.S.* 89
Be *Completed M.A. theses (to 1971), U.S.* 93
Bf *Work in progress, U.S.* 97
Bg *Books partly devoted to Claudel (about 20 pages), G.B.* 99
Bh *Books partly devoted to Claudel (about 20 pages), U.S.* 103
Bj *Books with less than 15 pages on Claudel, G.B.* 107
Bk *Books with less than 15 pages on Claudel, U.S.* 111
Bm *Articles in periodicals (grouped in decades), G.B.* 119
Bn *Articles in periodicals (grouped in decades), U.S.* 135
Bp *Relevant texts in French* 155
Principal bibliographical sources 161
Index 163

INTRODUCTION

This bibliography assembles the basic material for a general study of Claudel's literary fortunes in Great Britain and the United States from 1890 to the present day. Hence its chronological presentation, with certain alphabetical 'recapitulations' added in the interests of the researcher. The choice, governed by essentially literary considerations, does not however exclude items by and on Claudel the diplomat, insofar as they throw light on the vicissitudes of his artistic career, as does the table showing periods spent in either country.

If it is a straightforward matter to establish the dates of events (productions, broadcasts, exhibitions, symposia etc.), the problems are less clear cut when they concern books and articles, which travel readily across the Atlantic. Yet the distinction between the old world and the new is of interest since in general Claudel was received with greater favour in the U.S. than in G.B. When critics publish in both countries, their normal country of residence or that of the first edition is given preference.

Of the texts published in G.B. and the U.S., some are in French. But many items from French-speaking Canada are excluded from the present work despite their importance since they are covered by existing publications based in Paris and Ottawa (see Principal bibliographical sources). On the other hand items in English published in Europe (Eire, Geneva etc.), India, South Africa and Australia have been grouped under G.B. because of their availability in British universities. Similarly, under the heading U.S. are gathered items published in English in Canada and the Far East. Such a classification inevitably conceals the varied origins of the critics, but that requires a complete psycho-sociological study which I propose to publish separately.

The period covered by this work begins with the publication in Paris of *Tête d'Or* in 1890, on which the first item dates from 1912, and ends in July 1972. Any difference from standard bibliographies in the dating of a work is due to my giving the date of the copyright, since it tallies more closely with subsequent reviews. Errors and omissions, despite the best will in the world, may well persist. Corrections and suggestions for improvement will be welcome, and incorporated as appropriate into a supplement to this volume.

For the convenience of the user, the formidable quantity of critical material

has been subdivided more than usual. Secondary items have been separated according to the readership envisaged: thus anthologies, for example, usually presenting material at two removes, reach a wider public than journals. The latter, including 'special issues', have been separated from books because they represent a different type of medium in the exchange of ideas. It goes without saying that the quality of the criticism does not depend on this 'sociological' classification. A brief note is appended to those items I have read personally. There remain, needless to say, some points requiring verification.

The daunting battalion of American theses is based, with additions, on the lists given in the *Claudel Newsletter*, the official organ of the Claudel Society of New York, founded in 1968. Details of contributions to collective works are indicated, as are the importance and nature of items in anthologies and memoirs. The following pattern of presentation is adopted: author, title, place of publication, publisher and pages. There is no pretension to specialist bibliographical knowledge.

Articles in periodicals are grouped in decades to help the reader and facilitate comparison between the U.S. and G.B. The following key dates explain some of the apparent waywardness of the lists:

1912 – Success of Lugné-Poe's production of *L'Annonce faite à Marie* in Paris.
1913 – Similar success at Hellerau, Bavaria.
1921 – Violently hostile article by Edmund Gosse in London.
1922 – Failure of *L'Annonce* in London.
1926 – Partial break with Gide.
1929 – French reservations about *Le Soulier de Satin.*
1927-33 – Claudel's diplomatic activity in Washington, with several doctorates, *honoris causa*, in the U.S.
1930 – *Christophe Colomb* played in Berlin with Darius Milhaud.
1935 – Failure of Claudel to be elected to the Académie française.
1939 – D. Litt., *honoris causa*, at Cambridge (G.B.).
1943 – J.-L. Barrault stages *Le Soulier de Satin* at the Comédie française. Countless new productions the world over.
1946 – Claudel elected to the Académie française.
1955 – Death of Claudel.
1962-5 – 2nd Vatican Council: 'Aggiornamento'.
1968 – Celebrations of the centenary of Claudel's birth.

In practical terms, the identification of journals has at times been difficult because they may change their name or place of publication, whence the need for the alphabetical lists. M.L.A. presentation has been respected with slight modifications: author (or anon.), 'title', volume (Roman numerals), number (Arabic numerals), date in brackets, pages. Critical reviews of texts or events have been assembled with the item to which they relate, their number alone being indicative. Where reviews of books make serious critical points about Claudel they are also noted separately as articles.

Detailed observations on these lists go well beyond the scope of this series, and will be published separately. The present work nevertheless serves to show the wealth of the field, frequently underestimated because of Claudel's own disappointment. Until he was nearly eighty, there was an ingrained, reciprocal lack of understanding between himself and the majority of the English-speaking world. But since 1945, Claudel has gone beyond the Catholic coteries, and enchants or enrages aesthetes and producers, even winning over those academic critics whose 'jus de citron' so abashed him. Certain early admirers paved the way to respect, if not triumph, for this most foreign of poets, 'the further off from England . . .'

* * *

To the Société Paul Claudel of Paris whose archives have been generously put at my disposal, to Professor Harold Waters, Rev. Moses Nagy and Drs Louise Witherell, Marie-Hélène Pauly and Joan C. Freilich of the U.S. Claudel Society, to Mr Henry La Farge, to the many librarians and archivists who have lent me material, to specialist publications and notably to the *Claudel Newsletter*, to Professor Henri Peyre, formerly Stirling Professor of French at Yale University, who has cheerfully helped me take full advantage of a Fulbright scholarship, to Dr Roger Little who invited me to contribute this volume and has undertaken its translation and editing, go the sincere thanks of one of those 'hoplites de l'érudition' at whom Claudel smiled.

J. de L.

London, Paris, Yale, 1964-72.

Editor's Note

In this volume, the roles of compiler and editor have been almost entirely distinct, the former being responsible for the collection and critical analysis of material, and the latter for its presentation in the present series. Because bibliography is a continuing process, certain additions and alterations were made after cross-references had been inserted; hence the occasional note of a deleted item (where it had been found to correspond, on further inspection, to an entry made elsewhere) and insertion (such as Bd6a after Bd6) where new material was discovered.

R. L.

TABLE OF CLAUDEL'S ACTIVITIES IN G.B. AND U.S.[1]

G.B.	U.S.
1889 July) Holidays, Isle of Wight and New Forest.[2] 1892 July)	
	1893 2 Apr. C arrives in N.Y. as vice-consul. Dec. Made vice-consul at Boston.
	1895 14 Feb. Returns to France.
1914 14-15 Aug. C passes through London on repatriation from Hamburg via Copenhagen, Bergen, Newcastle.	
	1919 14 Jan. – 5 Feb. Stay in N.Y. and negotiations in Washington on return from Rio de Janeiro (as 'ministre plénipotentiaire').
1920 14-18 Dec. Passes through London on way to Copenhagen.	
1921 6-13 Mar. In London on return.	
1925 4-15 Oct. Lectures in G.B. on his work (with Eve Francis) in London (5th), Oxford (6th), Liverpool (9th), Manchester (12th) and Newcastle (13th).	
	1926 Dec. Appointed French Ambassador in Washington.

[1] Established principally from *Journal, CPC,* 4 (1962), *Acta* of the universities concerned & *New York Times.*

[2] According to Bp59, 1, 7.

		1927 4 Mar. Arrives San Francisco from Japan via Honolulu.
		4-14 Mar. Los Angeles, Grand Canyon, Chicago, Washington.
		27 Mar. Presents credentials to Pres. Coolidge.
		29 Apr. – 24 Aug. Leave in France.
		31 Aug. Return to U.S.
		1928 6 Feb. Signs with Mr Olds Treaty of arbitration and conciliation with U.S.
		Apr. Journey in southern States.
		16 Apr. LLD, *h.c.*, Loyola Univ.
		May. Travels in Ohio.
		5 June. LLD, *h.c.*, Columbia Univ.
		11 June. Litt. D., *h.c.*, Univ. of Delaware.
		19 June. Litt. D., *h.c.*, Univ. of Princeton.
		20 June. Litt. D., *h.c.*, Yale Univ.
		Aug.-Sept. Leave in France.
		27 Aug. Signature, in Paris, of Briand-Kellogg Pact (outlawing war).
		Oct. Return to Washington, via West Indies (devastated by hurricane).
		1929 15 Apr. Litt. D., *h.c.*, Clark Univ.
		Washington (Wall St crisis, Oct., unemployment in U.S.).
		1930 25 Mar. Ryder Randall Medal, Georgetown Univ.
		Washington, except May-Sept., leave in France (Young plan for settlement of war debts).

1931 10 June. LLD, *h.c.*, Catholic Univ. of America.
Washington, except leave in Sept. (Hoover moratorium; economic crisis worsens).

1932 16-24 Mar. Travels in Mid West (Chicago, Kansas City, Indianapolis, Pittsburgh).
Washington, except Aug.-Sept., leave in France.
20 Oct. LLD, *h.c.*, State Univ. of N.Y.
Nov. C approaches Mr Stimpson to have French repayments suspended, since Germany has stopped them.
(14 Dec. Herriot govt. falls on debt question).

1933 (4 Mar. Roosevelt closes banks; dollar devalued; New Deal).
18 Apr. C leaves U.S. as Ambassador to Belgium.

1939 4-9 June. Stay with 'Margotine' in London (24, Hyde Park),then at Trinity College, Cambridge (5th & 6th) to receive doctorate *h.c.*

1944 30 Sept. – 4 Oct. Private visit. Lunch at Savoy given by M. Massigli with Anthony Eden, Charles Morgan, Sir Harold Nicolson etc.

ABBREVIATIONS

L'Annonce	*L'Annonce faite à Marie*
ALS	Autograph letter signed
AP	*Art poétique*
BSPC	*Bulletin de la Société Paul Claudel*
Cath.	Catholic
CCC	*Cahiers Canadiens Claudel*
C. de l'Est	*Connaissance de l'Est*
CGO	*Cinq Grandes Odes*
Chr. Colomb	*Christophe Colomb* (opera)
CN	*Claudel Newsletter*
CR	Critical review / compte rendu
CS	*Claudel Studies*
Diss. Abs.	*Dissertation Abstracts*
H.	Hotel
LCC	*Le Livre de Christophe Colomb*
MI	*Mémoires improvisés*
NY(C)	New York (City)
OC	*OEuvres complètes*, Gallimard, ed. Mallet, Petit (1950-)
PC	Paul Claudel
P de M	*Partage de Midi*
Pl	Pléiade edn of *OEuvres*, viz. *Journal, Po, Pro, Th.*
Po	*OEuvre poétique* (Pléiade), ed. Fumet, Petit (1967)
Pos. et Prop.	*Positions et Propositions*
Pr	*OEuvres en prose* (Pléiade), ed. Galpérine, Petit (1965)
publ.	published, publication / publié
repr.	reprinted / repris
RLM	*Revue des Lettres Modernes*, série Paul Claudel
S de S	*Le Soulier de Satin*
SPC	Société Paul Claudel
Th	*Théâtre* (Pléiade), 2 vols, ed. Madaule, Petit (1965-7)
TLS	*Times Literary Supplement*
TO	*Tête d'Or*
tr.	translated, translation / traduit, traduction
U	University / Université
UP	University Press
YMLS	*Year's Work in Modern Language Studies*

A: PRIMARY MATERIAL

TRANSLATIONS PUBLISHED AS BOOKS

Aa1 *The East I Know* (*C. de l'Est*, Mercure de France, 1900) tr. Teresa Frances & William Rose Benét, intro. by Pierre Chavannes, Newhaven: Yale U.P., 1914 & London: H. Milford, Oxford U.P., xiii + 199pp.

Inadequate and recognised as such by *TLS* (8.4.15); broken rhythm, weak terms, various mistakes. C regrets not having been consulted (Bp6). *New Republic*, 1 (19.12.14), 26, appreciates subjective aspect; *Springfield Republican* (7.1.15), 5, compares C to Tagore; *NY Times*, 81 (25.1.15), 139; *Dial* (Chicago), 58 (1.2.15), 71.

Aa2 *The Tidings brought to Mary* (*L'Annonce*, 1st version, NRF, 1912) tr. Louise Morgan Sill, Newhaven: Yale U.P., 1916; repr. London: Chatto & Windus, 1926, vii + 177pp. Repr. in Ad3, Ad4, Ad5, Ad12.

Praised by *TLS* (6.4.16) for its musical qualities although it weakens the original; 'complete success' (*NY Herald*, 9.4.16); 'bien médiocre sans parler de nombreux contresens' (Bp6, 16.6.16); 'at the limit of the bearable', R. Speaight (unpubl. letter to J. de L.); *Springfield Republican* (21.11.16), 6, suggests: 'Like Yvette Guilbert songs in costume, this play is more important for the mood it creates than for its story or dramatic significance'; *New Republic*, 9 (25.11.16), 100, compares C to Aeschylus. See Bm16, Bm17.

Aa3 *The Hostage, a drama*, (*L'Otage*, NRF, 1911) tr. from the French, intro. by Pierre Chavannes (text of 1911 with variants of 1914), Newhaven: Yale U.P., 1917 & London: H. Milford, Oxford U.P. 167pp. (P. Chavannes was asked by C to supervise the translation, the work of a Yale U.P. team led by F. Smith).

Much better than Aa1 and Aa2. Exactness is preferred to an original English poetic form (Bp6, 2.6.16); 'très bien écrite' but lacking prophetic spirit and 'saveur du terroir' (Mespoulet, Bp11, 1928); cf. Ac2. C mistrusted Alice Meynell's 'over-feminine' qualities but less so than Smith's aridity (Bp6, 1917). See Bm25; *Catholic World*, 106 (Feb. 18), 682 ('A false notion of sacrifice . . . for all its dramatic and literary power, un-Christian and immoral'); *Boston Transcript* (16.3.18), 11; *New Republic*, 14 (20.4.18), 362; *Nation* (NY), 106 (25.4.18), 506 ('Neither a great nor a good play . . . the same barren splendor and futile riches that were noted in Tagore').

Aa4 *Stations of the Cross* (*Le Chemin de la Croix*, in *Corona*, 1915) tr. Rowland Thurnam, ill. by Pamela Colman Smith, Westminster, 1917 (imprimatur).

Aa5 *Three Poems of War (Troix poèmes de guerre)* tr. in English verse by Edward J. O'Brien, with French text, intro. by Pierre Chavannes, Newhaven: Yale U.P., 1919 & London:

H. Milford, Oxford U.P. 53pp.

'Pedestrian and impossible' (Mespoulet, Bp11, 1928); 'a rather mediocre rendering' (Phillips, Bm144); O'Brien sacrifices sense to assonance.

Aa6 *Tête d'Or, a play in three acts* (2nd version, Mercure de France, 1901) tr. John Strong Newberry, Newhaven: Yale U.P., 1919 & London, H. Milford, Oxford U.P., 178pp.

Tortured English, many omissions, generally weak (Mespoulet, Bp11, 1928). *Nation*, 110 (17.1.20), 78 ('The product of a literary temperament of a high order, but of a confused and unguided mind').

Aa7 *The City, a play* (2nd version, Mercure de France, 1901) tr. John Strong Newberry, Newhaven: Yale U.P. 1920 & London: H. Milford, Oxford U.P., 115pp.

Same remarks by Mespoulet as for Aa6. *NY Times* (29.3.21), 10 (better to read than see; 'finely translated and well worth study'); *Theatre Arts*, 5 (Apr. 21), 165 ('Play it is not, even by the widest stretch of definition. Astonishing poetry it certainly is.'); *Catholic World*, 113 (Apr. 21), 115 ('admirable theme but interminable obscure speeches').

Aa8 *Proteus, a satiric drama in two acts* (*Protée*, 1st version, NRF, 1914) tr. John Strong Newberry, Rome: Broom, 1921-2.

Aa9 *Stations of the Cross* (*Le Chemin de la Croix*, in *Corona*, 1915) tr. Rev. John J. Burke, NY: Paulist Press, 1927.
Cf. Ac10.

Aa10 *Letters to a doubter* (*Correspondance PC – Jacques Rivière, 1907–1914*, Plon, 1926) tr. Henri Longan Stuart, NY: Boni, 1927 & London: Burns & Oates, 1929, xx + 261pp.

Aa11 *The Book of Christopher Columbus, A Lyrical Drama in Two Parts*, decorations by Jean Charlot (*LCC, Commerce*, 1929 & NRF, 1933) tr. Claudel, helped by Agnes Meyer and a reader of Yale U.P., Newhaven: Yale U.P., 1930 & London: H. Milford, Oxford U.P., 47pp.

C's own tr. heightens effects of original; Agnes Meyer and Yale U.P. readers toned it down; C restored certain audacities at the proof stage (see Bp64). See Bm44. *NY Evening Post* (15.3.30), 10m: 'a poisonous jumble of unutterable tosh . . . drawings powerful'; *Saint Louis*, 28 (May 30), 142; *Springfield Republican* (12.5.30), 6; *Atlantic Bookshelf* (May 30), 26; G. P. Baker, *Yale Review*, n.s. 19 (Sum. 30), 821; C. Bregy, *Catholic World*, 131 (July 30), 503: 'one which no book lover and no book collector will want to miss': *NY World* (27.7.30), 5; *Bookman* (NY) (Aug. 30), xvii; *Booklist* (Chicago) (20.9.30), 27; *Saturday Review of Literature*, 7 (20.9.30), 136; 'originality, effectiveness'; *NY Times* (28.9.30), 22: 'a spiritual lyricism is the distinguishing quality of this strangely fascinating book . . . The work is markedly Gallic'; *Historical Outlook* (Philadelphia), 21 (Dec. 30), 392.

Aa12 *The Satin Slipper; or The Worst is not Surest* (*Le S. de S.*,

version intégrale, NRF, 1929) tr. Rev. Fr. John O'Connor with the collaboration of the author, Newhaven: Yale U.P., 1931 & London: Sheed & Ward, 1931, repr. 1932, 1945, xxvi + 310pp.; repr. NY: Sheed & Ward, n.d., then 1955.

Tr. 'remarkable' (Bm45); *Spectator*, 147 (14.11.31), 647: 'to be welcomed by all lovers of great literature'; *Bookman*, 74 (Dec. 31), 459: C too ambitious: 'from time to time his courage sinks and he grows self-conscious'; *Boston Transcript* (6.1.32), 2; *NY Times* (29.1.32): favourable; 'Not only preserves the meaning but also the sound, colour, movement and rhythm of C' (Cattauï, Bm50); *Commonweal*, 25 (9.4.37), 673–4: very favourable; *Saturday Review of Literature*, 28 (30.6.45), 13; *Ave Maria* (Notre Dame, Ind.), 52 (July 45), 29; *Columbia* (Knights of Columbus, Newhaven, Conn.), 25 (Aug. 45), 13; 'excellente' (Bp21, 21.1.45); 'tout à fait honnête' (Speaight, *Nouvelles Littéraires*, 17.3.55); 'admirable, I mean as a thing in English' (Heppenstall, Bm167). See also Bm48.

Aa13 *Ways and Crossways* (*Pos. et Prop.* II), tr. Fr John O'Connor with collaboration of author. Essays tr. from the author's MSS, London: Sheed & Ward, 1933, 260pp.; same issued in the Ark Library 1935; Freeport (NY): Books for Libraries Press, 1967; Port-Washington (NY): Kennikat, 1968.

C, delighted with translator, gives him essays still unpubl. in France (despite problems posed by theological vocab.); considered original work by *TLS* (16.11.33): respects author and his convictions but distrusts 'unprecedented', 'almost mediaeval' method based on auditive and subjective associations. *Boston Transcript* (30.12.33), 2, finds it 'interesting and stimulating reading'. See also Bn57.

Aa14 *Picture-Book*, 32 original lithographs by Jean Charlot, inscriptions by PC; tr. Elise Cavana, NY: J. Becker, 1933, 76pp., 32 col. pl. Cf. Bp15.

Aa15 *Jeanne d'Arc au bûcher,* tr. Dennis Arundell, Paris, NY: Salabert, 1939, new edn 1947. Vocal score.

Aa16 *Cantata of war, Cantata of peace* (*Cantate de la guerre, Cantate de la paix*, 1937), for full chorus of mixed voices. Words by PC, English version by Helen H. Torrey, music by D. Milhaud, NY: G. Schirmer, 1942 (2 vols).

Aa17 *Coronal* (*Corona,* NRF, 1915) tr. Sr Mary David, SSND, NY: Pantheon Books, 1943 (Imprimatur; bilingual edn), 258pp.

Honest, respects assonances and simplicity. P. Rosenfeld, *Saturday Review of Literature*, 26 (27.11.43), 8: 'a strenuous effort to transpose the robust, round tone of the original into English'; *Best Sellers* (Scranton, Pa), 3 (15.12.43), 137; C. Bregy, *Catholic World*, 158 (Jan. 44), 409: eulogy; *Sign*, 23 (Jan. 44), 379–80; *Spirit*, 10 (Jan. 44), 187–8; *Thought*, 19 (Jan. 44), 347–8; G. N. Schuster, *NY Times* (9.1.44), 10: 'a helpful, sometimes even beautiful version'; *New Yorker,* 19 (15.1.44), 80: 'a serious, not always successful attempt'. *Liturgical Arts*, 12 (Feb. 44); *Commonweal*, 39 (3.3.44), 498–9; *The Month*, 180 (May 44), 212–3.

Aa18 *Three Plays: The Hostage, Crusts, The Humiliation of the Father* (*L'Otage, Le Pain Dur, Le Père Humilié*, NRF 1911, 1918, 1919) tr. J. Heard, Boston: John W. Luce, 1944, Branden, 1945, 223pp. See Ac33.

Sign (N.J.), 25 (Mar. 46), 59; *Ave Maria*, 63 (Apr. 46), 474–5; M. M. Fay, *Catholic World* (NY), 162 (Apr. 46), 92–3: 'remarkably faithful to the original. . . . One is therefore surprised to find an occasional rendering which strikes a false note'; P. d'Estournelles, *Theatre Arts*, 30 (May 46), 301; *Thought* (Fordham), 21 (June 46), 328–30; *Extension* (Chicago), 41 (July 46), 26.

Aa19 *Lord, teach us to pray* (*Seigneur, apprenez-nous à prier*, Gallimard, 1942) tr. Ruth Bethell, London: Dennis Dobson, 1947, 97pp., pl., & NY: Longmans Green, 1948, 95pp.

Tablet, 191 (31.1.48), 72; *Kirkus*, 16 (15.6.48), 286: strikes chord in Protestants & Catholics alike; *San Francisco Chronicle* (5.6.48), 16; C. Bregy, *Catholic World*, 168 (Nov. 48), 172 & (Dec. 48), 216.

Aa20 *Poetic Art* (*Art Poétique*, Mercure de France, 1907) tr. Renée Spodheim, NY: Philosophical Library, 1948, repr. Kennikat, 1969, 150pp.

Catholic World, 169 (Aug. 49), 398–9: analyses this 'mystic poem' with humour and sympathy.

Aa20a Sprague, Rosemary, *The Satin Slipper*, Cleveland U.P., 1949, 90pp.

Aa21 *The Eye Listens* (*L'oeil écoute*, NRF, 1946) tr. Elsie Pell, NY: Philosophical Library, 1950, repr. Kennikat, 1969, ix + 298pp.

American Benedictine Review, IV (1953–4), 283–4; *Christian Century* (Chicago), 67 (26.4.50), 532: 'very subjective, almost mystical in his commentaries on art'; Henri Peyre, *NY Times* (14.5.50), 5: 'the youngest writer of France today . . . the finest essay in the book is *Introduction to Dutch Painting*'; Lipinsky, *Renascence*, III, 1 (Aut. 50), 75–7: very favourable.

Aa22 *The Correspondence between PC & André Gide (1899–1926)* (cf. Gallimard, 1946), intro. & notes by Robert Mallet, pref. & tr. John Russell, London: Secker & Warburg, & NY: Pantheon, 1952, repr. Boston: Beacon paperbacks, 1964, 299pp. See Bn117.

M. Cranston, *Spectator*, 189 (3.10.52), 440; J. G. Weightman, *New Statesman & Nation*, 44 (11.10.52), 425: praise for original but unhappy at mistakes in this edn; L. F. Duchêne, *Manchester Guardian* (7.11.52), 4: 'Their interest is too much in literary shop when they are not philosophic or dramatic'; Gov. Paulding, *NY Herald Tribune Book Review* (30.11.52), 4; Henri Peyre, *NY Times* (30.11.52), 5: 'very intelligently prefaced and translated'; M. Cranston, *Time*, 60 (1.12.52), 86; *New Republic*, 127 (15.12.52), 18: 'welcome event . . . excellent translation'; M. Turnell, *Commonweal*,

57 (19.12.52), 284: 'an important, illuminating and dramatic document'; *San Francisco Chronicle* (28.12.52), 10; W. Fowlie, *Saturday Review*, 36 (17.1.53), 12: 'an event of capital importance'; A. J. Guérard, *Nation*, 176 (14.2.53), 149: compares with importance of Rivière-Fournier correspondence; L. S. Munn, *Springfield Republican* (1.3.53), 8; E. Morgan, *America*, 89 (18.4.53), 83–4; W. Frohock, *Catholic World*, 178 (June 53), 236: very favourable.

Aa22a 'Petits poëmes d'après le chinois', English tr. by PC, 22 poems, 1st publ. in *O.C.*, IV (1952), pp. 201–43; repr. in *Po*, pp. 923–39.

Aa22b 'Dodoitzu', English tr. by PC, 23 poems, *O.C, IV*, pp. 267–321, repr. *Po.*, pp. 755–73. Cf. Ac28.

Aa23 *The Essence of the Bible* (*J'aime la Bible*, Fayard, 1955) tr. Wade Baskin, NY: Philosophical Library, 1957, 120pp. See Ac37, Ac39, Bn177, Bn185.

Aa24 *A Poet before the Cross* (*Un poète regarde la Croix*, 1935) tr. Wallace Fowlie, Chicago: H. Regnery, 1958, xiii + 269pp.

'A truly great translation, imaginative, supple, lyrical, accurate and astonishingly alive' (Anne Freemantle, *NY Times Book Review*, 23.11.58), but disparity between C's familiarity and Knox version of Vulgate. Conscious of the problems, Fowlie narrows the range of C's language. Ned O'Gorman, 'Solitude', *Poetry* (Chicago), 95 (Oct. 59), 50–2; *Library Journal* (NY), 84 (1.1.59), 98 ('Not an easy book to read but the patient and persistent reader should find this a rewarding spiritual experience'). See also Bn179, Bn181, Bn186, Bn193.

Aa25 *Break of Noon* (*P de M*, 3rd version, Gallimard, 1949), tr. & intro. Wallace Fowlie, Chicago: H. Regnery, 1960 (Gateway pocket book), 124pp.; cf. Aa29.

Title well chosen but tr. judged 'lifeless and monodic' and criticised for rejecting the *verset* and reducing the gap between sublime and trivial registers (Matheson, Bn255). Choice of 3rd version regrettable: Barrault and other critics feel it denatures the 2nd (the only one played).

Aa26 *Tobias* (*L'Histoire de Tobie et de Sara*, Pléiade, 1956), tr. Mother Adela Fiske, in *Port-Royal and other plays*, ed. & intro. by Richard Hayes, NY: Hill & Wang, 1962, A Mermaid Dramabook, pp. 147–92.

Aa27 *I believe in God* (*Je crois en Dieu*, Gallimard, 1961, choix de textes par A. du Sarment) tr. Helen Weaver, intro. Henry de Lubac, NY: Holt, 1963 & London: Harvill Press, 1965, 318pp.

H. Hatzfeld, *Cross Currents*, 41 (Wint. 64), 123; R. Speaight, *Tablet*, 219 (13.2.65), 180; P. Hebblethwaite S.J., *The Month*, XXXIII, 6 (June 65), 376–7.

Aa28 *The Tidings brought to Mary* (*L'Annonce*, 1st version except act IV, war of 1938) tr. & intro. Wallace Fowlie, Chicago: H. Regnery, 1960 (Gateway Pocket Book), 135pp.; cf. Aa29.

Aa29 *Two dramas: Break of Noon, The Tidings brought to Mary (P de M, L'Annonce)* tr. & intro. Wallace Fowlie, Chicago: H. Regnery, 1960, 295pp. (ill.); cf. Aa25, Aa28. See Bn197, Bn201, Bn208, Bn223.

Aa30 *Letters from my Godfather* (*Lettres*, ed. Agnès du Sarment, Gabalda, 1959) tr. W. Howard, Earl of Wicklow, with preface tr. from Stanislas Fumet, Dublin: Clonmore & Reynolds; London: Burns & Oates; Westminster (Md): Newman Press, 1964, 144pp. See Bn252.

Aa31 *The Muses* (*CGO*, I, NRF, 1913) tr. & intro. Edward Lucie-Smith, London: Turret Books, 1967, 16pp., ill. (126 copies).

Aa32 *Five Great Odes* (*CGO*, NRF, 1913) tr. & intro. by Edward Lucie-Smith, London: Rapp & Carrol, 1967 & Chester Springs (Pa): Dufour, 1970, 88pp; cf. Aa31, Ac44.

Severely criticised by W. Matheson (Bn267): no major fault, but no particular felicity nor adherence to C's world. Derek Patmore, *Spectator* (17.11.67), 611; *Tablet* (28.10.67), 1125: 'discordant qualities'. In fact Lucie-Smith seems unaware of the rarity of some French words and makes everything banal.

Aa33 *C on the Theatre* (*Mes idées sur le Théâtre*, Gallimard, 1966) tr. C. Trollope, U. of Miami Press, 1971, 191pp.

UNPUBLISHED TRANSLATIONS, ADAPTATIONS AND PROJECTED WORKS

(See also Ak–Ar)

Poetry and Prose (Excerpts)

Ab1 Cameron, Sr Mary David, SSND, 'Joy to my Youth', tr. of 'La Messe là-bas', 1948 SPC Arch.

Campbell: see Be40

Ab1a Anon., 'Pontius Pilate's Point of View' (no date). SPC Arch.

Ab2 Waters, Harold. 'Shadows', tr. of *Ténèbres,* read and discussed at the Annual Meeting of the PC Society. See Bn269.

Theatre (Tr. & Adapt.)

Ab3 Thurnam, Rowland, tr. of *L'Echange.* See Ak1 & Bp7.

Ab4 Boorman, John T., *The Satin Slipper,* tr. from the stage version, typed copy U. of Leeds, 1952 (SPC Arch. at Brangues). See Ak11.

Hale: see Be28.

Ab5 Speaight, Robert, adapt. of *L'Annonce* (abridged) for students of Immaculate Heart College, Los Angeles, 1959–60 (see Ap33 & unpubl. letter to J de L dated 2.11.71): hurried work, abridged text, esp. last act.

Ab6 Fiske, Mother A., & Katz, Léon, English stage version of *S de S* (1960). See Ap32.

'Not only kept the spirit of the play alive but also retained much of the humour & forceful language' (W. Fowlie, quoted in article by Gibble (29.2.60) in SPC Arch.).

Caplan: see Bd8

Deseta: see Be38

Randall: see Be39

Ab7 Hauser, Richard, 'The Prince', adapt. for the American stage of *TO* (1961). Copy in SPC Arch. (77pp.); revised version, 1969, *ibid.*

Ab7a Hauser, Richard, *S de S* adapt. (2ème Journée, scène XIV), SPC Arch.

Ab8 Hart, Howard, *Noontide*, adapt. of *Partage* . . . Ap34.

See Bp49: distorting but useful; underlines colloquial aspects, but makes large cuts.

Ab9 Witherell, Louise, & Zillmer, Laurence; see Ap46.
See Bn255, p. 4: successful; see also Bp70, 71.

Ab10 Pauly, Prof. Marie-Hélène (San Francisco State College), collective tr. of *L'Echange* with a group of students. See Bn257, 264; *BSPC*, 40 (Oct. 70). Litteral tr., used by the 'Poetry Center' (Dr Marc Linenthal, of Harvard) and the 'Drama Dept.' (Dr Stuart Chenoweth). Publ. & production due 1973. (Interesting, esp. 1st act).

Ab11 Peters, A. K., *The Annunciation* tr. & adapted, 1971. Copy in SPC Arch. (Large cuts).

Ab12 Griffin, Jonathan, *Break of Noon* perf. 1972 (see Ak25), different from Am3. *Daily Telegraph* (22.3.72) severe; *Christian Science Monitor* (24.3.72) 'natural and strong translation' (Harold Hobson); cf. *BSPC* 47–8 (1972), 59–60.

Ab13 Roberts, Walter, & Grew, Mary, *Sacrifice at Noon* (SPC Arch.: no date). Careful but uninspired.

Projects

Ab14 Hauser, R., tr. of *Le S de S*, for Regnery Edns, announced in Bn253. Resolutely literal. Cf. Ab7a.

Ab15 Essex, Jacques (San Francisco City Coll.), *TO*.

TRANSLATIONS PUBLISHED IN PERIODICALS

Ac1 'How my plays should be acted', tr. Barrett H. Clark, *Theatre Arts,* I, 3 (May 17), 117–8.

Ac2 *L'Otage* (NRF, 1911) extracts tr. and pres. by Alice Meynell (scenes II, 2 & III, 4), *Dublin Review,* 163 (July 18), 41–63. See Aa3.

Ac3 'Passing of old Japan' ('Le Désastre japonais', *Lectures pour tous,* Jan. 24), *World to-day* (London) 43 (Mar. 24), 321–8.

Ac4 'Shadows', *Five Great Odes* (Excerpts), *The Maiden Violaine* (excerpts), *Lit. Digest* (NY), 93 (2.4.27), 38.

Ac5 'The way of the Cross' ('Le Chemin de la Croix' in *Corona,* 1915 – as a *plaquette* since 1911) tr. Rev. Charles F Sweet, *The Living Church* (Milwaukee, Wis.) (9.4.27).
C did not appreciate tr. despite meeting Sweet in Tokyo.

Ac6 'Mysteries' (Poem), *American Federationist* (Am. Fed. of Labor, Washington D.C.) 34 (Apr. 27), 458; 35 (Dec. 28), 1494; 39 (Dec. 32), 1409; 43 (June 36), 592. Written directly in English.

Ac7 'Child Jesus of Prague' ('L'Enfant-Jésus de Prague' in *Corona,* NRF, 1915). This poem received the Poetry Prize awarded by *Forum* [77 (June 27), 925], hence the crop of translations. Tr. H. Van Dyke, *Forum,* 78 (Aug. 27), 252; *American Childhood,* 13 (Dec. 27), 4; *Lit. Digest,* 94 (13.8.27), 33; tr. A. Haley, *Forum,* 79 (Jan. 28), 14; *Lit. Digest,* 96 (14.1.28), 38; tr. R. C. Benét, K. G. Chapin, C. F. Babcock, J. F. McGowan & E. C. Lindsay, *Forum,* 70 (Jan. 28), 14–21; tr. into Latin E. C. Woodcock, *Forum,* 80 (Aug. 28), 320.

Ac8 *Corona. . .* (excerpts), *The Mayflower Log* (Sept. 27).

Ac9 'On the day of gifts' ('Le Jour des Cadeaux', in *Corona,* NRF, 1915) tr. M. Munsterberg, *Catholic World* (NY), 125 (Sept. 27), 798.

Ac10 'Stations of the Cross' ('Le Chemin de la Croix') tr. Rev. John J. Burke, C.S.P., *The Ecclesiastical Review,* 77, (Oct. 27), 114–21.

Ac11 'Glance at the soul of Japan' ('Un Regard sur l'âme japonaise', *NRF,* Oct. 23) tr. by L. Chamberlain, *Dial* (NY) 85, (Nov. 28), 363–74.

Ac12 'The Gods churn the sea' (excerpts from Aa11), *Forum,* 82 (Aug. 29), 95–7.

Ac13 'House in Tokyo' ('La Maison d'A. Raymond à Tokyo', *NRF*, Nov. 27), *Transpacific* (Tokyo), 17 (21.11.29), 8.

Ac14 'Modern Drama & Music' ('Le Drame et la Musique', *Revue de Paris*, May 30), *Yale Review*, n.s. 20 (Sept. 30), 94–106; also in *Cross Currents* (Broadway, NY) VII, 1 (Wint. 57), 21–8.

Ac15 'The Lady who was always right', *America* (NY) 45 (12.9.31), 537–8. Written directly in English. Text differs from that repr. by Maurocordato, Ba9, also from that in *Journal*, I, 943–5.

Ac16 'Holy Child of Prague' tr. C. Parmenter, *Magnificat* (Manchester, N.H.), (1932).

Ac17 'Seventh Station' (from 'Le Chemin de la Croix') tr. H. M. Robinson, *American Federationist* (Washington) 39 (May 32), 548.

Ac18 'Saint Peter' ('Saint Pierre' in *Corona*), tr. H. De Burgh, *Lit. Digest* (NY) 115 (4.2.33), 42, repr. from *Measure* (the Hopkins Soc. of Georgetown Univ.) I, 1, 5.

Ac19 'Death of Judas' ('Mort de Judas', *NRF*, June 33), *Blackfriars* (London) 14 (Oct. 33), 809–19.

Ac20 'Confession' ('La Confession' in *La Vie intellectuelle*, 10.4.31, then in *Ecoute, ma fille*, NRF, 1934), *G.K.'s Weekly* (London) 20 (11.10.34), 88. Tr. probably J. O'Connor, with his answer p. 89 'From the priest's side .

Ac21 'Mystic instruments' ('Les Instuments mystiques', fragment of *Un poète regarde la Croix, Revue Musicale*, 1934), *Blackfriars* (London) 16 (Apr. 35), 253–6.

Ac22 'My Conversion ('Ma conversion', *Revue de la Jeunesse*, 10.10.13), *Colosseum* (London) 2 (Dec. 35), 261–6.

Ac23 'April in Holland' ('Avril en Hollande', *Revue de Paris*, 1.6.35), *G.K.'s Weekly* (London) 23 (26.3.36), 26; (2.4.36), 45–6.

Ac24 'Opposing Communism', *Catholic Worker*, 4 (Dec. 36), 3. Written directly in English. Positive aspect of Catholics' struggle for order affirmed.

Ac25 'Rhythm of the dynamo' ('L'Américain travaille sur un rythme de dynamo', *Paris-Soir*, 23.8.36; also in *CPC*, 4 under title 'L'élasticité américaine'), *Living Age* (NY) 351 (Oct. 36), 162–4.

Ac26 'To the Martyrs of Spain' ('Aux martyrs espagnols', pref. to *La Persécution religieuse en Espagne*, Plon, 1937), French text and tr. *Colosseum* (London) 4 (Sept. 37), 108–17.

Ac27 'PC on Spain', *Irish Monthly* (Dublin) 65 (Nov. 37), 728–32; repr. from *Figaro* (Aug. 37), 'L'anarchie dirigée'.

Ac28 'Short Poems from the Japanese folklore' ('Dodoitzu'), tr. PC & Audrey Parr, *New Statesman & Nation* (London) 13 (13.3.37), 415. Excellent, sometimes better than French originals. 9 poems of the 23 in Aa22b.

Ac29 'Song of the Rhone' ('Cantique du Rhône' in *Cantate à trois voix,* NRF, 1913) tr. A. Parr-Colville, *New Statesman & Nation* (London) 17 (17.6.39), 932-3. Less successful than Ac28 but more difficult.

Ac30 'Blessed Lady who listens' ('La Vierge qui écoute', *Nouvelles Littéraires* 14.7.34), 'Souvenir' ('Souvenir', in *Ecoute, ma fille,* NRF, 1934), E. Jolas, *Poetry* (Chicago) 56 (Aug. 40), 240–1.

Ac31 'City', *Cath. Worker,* 13 (Feb. 42), 4. Act III, ii Avare: 'The bell does not ring. . . he longs for liberty' (i.e. alienation of modern worker).

Ac32 'Child Jesus of Prague', tr. Sr M. David, *America* (NY) 72 (23.12.44), 233.

Ac33 *Hostage, Crusts, Humiliation of the Father,* tr. J. Heard, *Poet Lore* (Boston) respectively L, 2 (1944), 100–175; L, 3 (1944), 195–258; L, 4 (1944), 291–360. See Aa18.

Ac34 'Canticle of the Sundered People' ('Cantique du peuple divisé', in *Cantate,* NRF, 1913) tr. R. Speaight, *Tablet,* 188 (31.8.46), 108. Retains 'souffle' better than Ac29.

Ac35 'Old age according to Sacred Scripture' tr. J. P. Doyle, *Irish Ecclesiastical Record,* 5th series, 68 (Oct. 46), 227–31. Complete excellent version, from *Revue de Paris* (Oct. 45).

Ac36 'Hymn of St Benoît' ('Hymne de St Benoît',in *Corona,* NRF, 1915) tr. L. K. Sparrow, *Poet Lore* (Boston) LIII, 1 (1947), 70–2.

Ac37 'Fulgens Corona' (*Revue de Paris* (Mar. 55), 17–29) tr. J. P. Doyle, *Irish Ecclesiastical Record,* 84 (Aug. 55), 73–84. More faithful & literary than in Aa23.

Ac38 'C, Pages from Nine Books', tr. W. Fowlie, *Poetry* (Chicago) 87 (Dec. 55), 130–46. Contains dialogue from *The City,* 'Magnificat', 'Infant Jesus of Prague', 'Virgin at Noon', 'St Joseph', 'Dec. 25, 1886', 'Heat of the Sun' from *C. de l'Est,* 'From the *Art Poétique*', 'Parable of Animus and Anima'.

Ac39 'My first love, the Bible' (*Revue de Paris,* July 52, 3–22), *Jubilee,* 6 (May 58), 36–9. Different from Aa23.

Ac40 'The Catholic Drama' ('Lettre au Temps', in *Pos. & Prop.*, I, NRF, 1928, esp. on *L'Otage*) tr. Adela Fiske, *Drama Critique*, III, 1 (Feb. 60). (Publ. of the National Catholic Conference, Lancaster, NY).

Ac41 'In defence of Judas', tr. R. Speaight, *Ramparts* (Menlo Park, Calif.) 4 (Sept. 65), 33-7. Captures brilliantly irony & familiarity of tone.

Ac42 'Old Silly' by PC & Audrey Parr, *Revue des Poètes Catholiques* (Paris, Magné), 1 (2ème sem. 1967).

Ac43 'Prayer' ('Prière' in *Journal*, 3–4.3.27) tr. H. Waters, in Bn253.

Ac44 ' "Magnificat", "La Muse qui est la Grâce" (*Odes* III & IV) Two Claudelian Openings', tr. A. Maurocordato, in Bn264. Superior to Aa32.

TRANSLATIONS PUBLISHED IN ANTHOLOGIES

Ad1 Shipley, Joseph, T., ed. & tr. , *Modern French Poetry,* NY: Greenberg, 1926, xxx + 384pp. pp. 72–5: 'Shadows' ('Ténèbres'), *La J.F. Violaine,* 2nd version, end, (*Th,* p. 655), *Ode III,* 'But what matter all things seen . . . surging of the year' (*Po*, p. 255). (Assonances retained in 'Shadows').

Ad2 Walsh, Thomas, ed., *Catholic Anthology,* NY, London, Toronto: Macmillan, 1927, ix + 552pp. C pp. 358–9: Ad1 ('Shadows') & Ac17.

Ad3 Tucker, S. M., ed., *Modern Continental Plays,* NY: Harper, 1929: Aa2.

Ad4 Dickinson, T. H., ed., *Continental Plays,* I, Boston: Mifflin, 1935: Aa2.

Ad5 Hatcher, H. H., ed., *Modern Continental Dramas,* NY: Harcourt, 1941: Aa2.

Ad6 Mackworth, Cecily, ed., *A Mirror for French Poetry,* London: Routledge, 1947, xvi + 230pp. pp. 137–143, 'Canticle for 3 voices' ('Cantique de la Rose', in *Cantate*) tr. Fr. O'Connor (highlights certain affinities with G. M. Hopkins).

Ad7 Strachan, W. J., ed. & tr., *Apollinaire to Aragon, 30 Modern French Poets,* London: Methuen, 1948, xxiv + 109pp. C pp. 45–8 'To Louis Gillet' (1945). (Gillet was C's predecessor at the Académie française).

Ad8 Hartley, Anthony, ed & tr., *The Penguin Book of French Verse,* 4, *The 20th century,* Harmondsworth: Penguin, 1959, 1966, liv + 330pp. C pp. 17–43: from *TO* (2nd version) Cébès, 1st speech; from *C. de l'Est* 'Le Fleuve' & 'Ardeur'; from *P de M,* 'Cantique de Mesa'; 'Ballade' (1917); 'Cantique du Rhône' from *Cantate;* 'Strasbourg' from *Corona.*

Ad9 Peyre, Henri, tr. & commentaires in *The Poem Itself,* ed. Stanley Burnshaw, NY: Holt, 1960; Harmondsworth: Penguin, 1964. C pp. 64–9: 'Décembre' & 'Dissolution' *(C. de l'Est)*, 'L'Esprit et l'eau' (*C.G.O.:* fragment).

Ad10 Fowlie, W., ed. & tr., *French Stories – Contes français,* NY: Bantam Books (A Bantam Dual-language Book), 1960, 330pp. 'Mort de Judas' pp. 172–95.

Ad11 Marks, Elaine, ed. & tr., *French Poetry from Baudelaire to the present,* NY: Dell (The Laurel Language Library), 1962, 320pp. 'Magnificat' *(Ode III),* pp. 162–86.

Ad12 Gassner, John, *A Treasury of the Theatre,* NY: Simon & Schuster, 1963. C III, 1102–3 (intro), 1138–76 (Aa2); new edn rev. by B. Dukore 1970, II, 521–3, 524–62.

Ad13 Palmeri, J., ed. & tr., *French Wit & Wisdom,* U. of Wisconsin, 1963, viii + 167pp. (Very brief quotations.)

Ad14 Sr Mary Immaculate, ed., *The Tree & the Master, An Anthology of Literature on the Cross of Christ,* pref. by W. H. Auden, NY: Random House, 1965, 254pp. 'Easter Day' from Aa27, pp. 71–2; from Aa24, pp. 234–4.

Ad15 Alwyn, William, ed. & tr., *Anthology of 20th Century French Poetry,* London & Toronto: Chatto & Windus, 1969, xvi + 191pp. pp. 45–8, 'Autumn Song', 'The Way to the Cross', 'Lines written in exile' (i.e. 'Chanson d'Automne','XI^{ème} Station', 'Vers d'exil').

TRANSLATIONS LISTED ALPHABETICALLY BY GENRE

Fragments of translations in critical works are excluded for present purposes.

Plays

Ae1 *L'Annonce faite à Marie.* Aa2, Aa28, Aa29, Ab5, Ab11, Ad3, Ad4, Ad5, Ad12.

Ae2 *L'Echange.* Ab2, Ab10, Bd8.

Ae3 *Jeanne au Bûcher.* Aa15.

Ae4 *La Jeune Fille Violaine* (excerpts). Ac4, Ad1.

Ae5 *Le Livre de Chr. Colomb.* Aa11, Ac12.

Ae6 *L'Otage.* Aa3, Aa18, Ac2, Ac3, Am1.

Ae7 *Le Pain Dur.* Aa18, Ac33.

Ae8 *Le Père Humilié.* Aa18, Ac33.

Ae9 *Partage de Midi.* Aa25, Aa29, Ab8, Ab12, Ab13, Ad8, Am7, Am11, Bd8, Be39.

Ae10 *Protée.* Aa8, Ab9, Am9.

Ae11 *Le Soulier de Satin.* Aa12, Ab3, Ab4, Ab6, Ab7a, Ab14, Be38.

Ae12 *Tête d'Or.* Aa6, Ab7, Ab15, Ad8.

Ae13 *Tobie et Sara.* Ae26, Bd8.

La Trilogie. See *L'Otage, Le Pain Dur, Le Père Humilié.*

Ae14 *La Ville.* Aa7, Ac31, Ac38.

Poetry

Ae15 'Ballade' (1917). Ad8.

Ae16 *Cantate à trois voix:*
'Cantique du Rhône'. Ac29, Ad8.
'Cantique du Peuple Divisé'. Ac4.
'Cantique de la Rose'. Ad6.

Ae17 *Cantate de la paix, Cantate de la guerre.* Aa16.

Ae18 'Chanson d'automne'. Ad15.

Ae19 *Le Chemin de la Croix.* Aa4, Aa9, Ac5, Ac10, Ac17, Ad15.

Ae20 *Cinq Grandes Odes.* Aa31, Aa32, Am6, See Ae26, Ae31, Ae33.

Ae21 'Confession'. Ac20.

Ae22 *Connaissance de l'Est.* Aa1, Ac38, Ad8, Ad9.

Ae23 *Corona benignitatis anni Dei.* Aa17, Ac8. See Ae19, Ae25, Ae27, Ae28, Ae32, Ae36, Ae37.

Ae24 *Dodoitzu.* Ac28.

Ae25 'Enfant-Jésus de Prague'. Ac7, Ac16, Ac32, Ac38.

Ae26 'L'Esprit et l'Eau'. Ad9.

Ae27 'Hymne de Saint Benoît' Ac36.

Ae28 'Le Jour des cadeaux'. Ac9.

Ae29 'A Louis Gillet'. Ad7.

Ae30 'Aux Martyrs espagnols'. Ac26.

Ae31 'Magnificat'. Ac38, Ac44, Ad11.

Ae32 *La Messe Là-bas.* Ab1.

Ae33 'Les Muses'. Aa31, Aa32, Ad1.

Ae34 *Petits Poëmes d'après le*

chinois. Aa22a.

Ae35 'Saint Joseph'. Ac38.

Ae36 'Saint Pierre'. Ac18.

Ae37 'Strasbourg'. Ad8.

Ae38 *Trois Poèmes de Guerre.* Aa5.

Ae39 *Seigneur, apprenez-nous à prier.* Aa19.

Ae40 'Souvenir'. Ac30.

Ae41 'Ténèbres'. Ab1b, Ac4, Ad1, Ad2.

Ae42 'Vers d'exil'. Ad15.

Ae43 'La Vierge à Midi'. Ac38.

Ae44 'La Vierge qui écoute'. Ac30.

Ae45 'Vingt-cinq Décembre 1886'. Ac38.

Prose

Ae46 'L'anarchie dirigée'. Ac27.

Ae47 'L'Américain travaille sur un rythme de dynamo' Ac25.

Ae48 'Avril en Hollande'. Ac23.

Ae49 *Art Poétique.* Aa20, Ac38.

Ae50 'Conversation sur Jean Racine'. Be40.

Ae51 'Ma Conversion'. Ac22.

Ae52 *Correspondance PC – J. Rivière.* Aa10.

Ae53 *Correspondance PC – A. Gide.* Aa22.

Ae54 'Le Désastre Japonais'. Ac23.

Ae55 'Le Drame & la Musique'. Ac14.

'L'Elasticité américaine'. See 'L'Américain travaille . . .'

Ae56 'Fulgens Corona'. Aa23, Ac37.

Ae57 *Mes Idées sur le Théâtre.* Aa33.

Ae58 'Les Instruments mystiques'. Ac21.

Ae59 *J'aime la Bible.* Aa23, Ac37, Ac39,

Ae60 *Jean Charlot* (Préface). Aa14.

Ae61 *Je crois en Dieu.* Aa27.

Ae62 'Lettre au *Temps*', 'Lettre au *Figaro*' (1914). Ac40.

Ae63 *Lettres inédites de mon parrain PC.* Aa30.

Ae64 'La Maison d'A. Raymond à Tokyo'. Ac13.

Ae65 'La Manière de jouer mes drames'. Ac1.

Ae66 'La Mort de Judas'. Ac19, Ac41, Ad10.

Ae67 *L'OEil écoute.* Aa21.

Ae68 'Parabole d'Animus . . .' Ac38.

Ae69 *Un poète regarde la Croix.* Aa24, Ac21, Ad14.

Ae70 'Le Point de vue de Ponce Pilate'. Ab1a.

Ae71 *Positions & Propositions.* Aa13, Ac38, Ac41.

Ae72 'Prière'. Ac43.

Ae73 'Un Regard sur l'âme japonaise'. Ac11.

Ae74 'La Vieillesse d'après l'Ecriture Sainte'. Ac35.

Varia (first written in English)

Ae75 'Claudelium' (3str.) in Bp13 (4.7.32), presented by J. de L., unpubl. poem. Bp71.

Ae76 'The Lady who was always right'. Ac15.

Ae77 'Moonlight at Brangues'. Bp20.

Ae78 'Mysteries'. Ac5.

Ae79 'Old Silly'. Ac42.

Ae80 'Opposing communism'. Ac24.

Ae81 'The Speech-Tree Ballad' (11.9.29) in Bp52, 163-4 (2 other unpubl. versions in SPC Arch.).

FRENCH TEXTS PUBLISHED IN G.B. & U.S.

Af1 Kastner, L. E. ed., *The French Poets of the Twentieth Century,* London & Toronto: Dent, 1927, xxviii + 281pp.

C pp. 30-37: 'N.D. Auxil', 'Enfant J. de Pr.' *(Corona)*; 'La V. à midi', 'Pater Noster' *(La Messe là-bas).*

Af2 Harvitt, Hélène J., ed., *Representative Plays from the French Theatre of To-day,* Boston: Heath, 1940, 442pp.

C: *L'Annonce* (complete text). (C alongside Bernstein, Lenormand, Sarment & Vildrac).

Af3 Rhodes, S. A., ed., *The Contemporary French Theatre: Representative Plays,* ed. with a survey, NY: Appleton, 1942, 431pp.

C p. 133: Notice and complete text of *L'Annonce* (C alongside Curel, Porto-Riche, Maeterlinck, J.-J. Bernard, Lenormand, Raynal, J. Romains & Sarment).

Af4 Guthrie, Ramon & G. D. Diller, ed., *French Literature & Thought since the Revolution,* NY: Harcourt, 1942, xiii + 607pp.

C pp. 549-52: 'La V. à midi', 'La Muraille intérieure de Tokyo' (cf. *Po,* p. 646).

Af5 Lytton-Sells, A. & C. M. Girdlestone, ed., *L'Annonce faite à Marie*, Mystère en 4 actes et un prologue, London: Cambridge U.P., 1943, xix + 128pp. (Complete French text; intro. by L-S, notes by G. in English). See Bm75-78.

Af6 *Les OEuvres nouvelles*, vol. V, NY: Edns de la Maison française, 1945. 'St Jérôme, Patron des Hommes de Lettres', unpubl. poem.

Af7 'Chine', Preface to 80 photos by Hélène Hoppenot, Skira, 1946 (*OC*, IV); repr. Secker & Warburg, 1947.

Af8 Hackett, C. A., ed., *Anthology of Modern French Poetry,* Oxford: Blackwell. 1st edn 1951; 2nd, 1964: 3rd, 1967, liii+ 333pp.

C pp. 85–7: *Ode* I, 'O mon âme . . . modératrices' (*Po.*, pp. 224–5), 'La V. à midi', 'Ballade' (1917), *Ode* II, 'Salut donc . . . liquide' (*Po.*, pp. 240–1).

Af9 Boase, Alan M., ed., *The Poetry of France, from Chénier to P. Emmanuel* (original texts with intro. & notes in English), London: Methuen, 1952. Extended edn in 4 vols, 1964–73 (C in vol. IV, 1964).

C 'Les Muses' (*Ode* I). 'Cantique du peuple divisé' and 'Ballade' added 1969, vol. IV, pp. 1–18.

Af10 Mansell-Jones, P., ed., *Modern French Verse*, Manchester U.P., 1954, xii + 133pp.

C pp. 119–121: fragments from *Odes* I & III (cf. Af8) & IV, 'Ah, je suis ivre' (*Po.*, pp. 264–5).

Af11 Chiari, Joseph, ed., *The Harrap Anthology of French Poetry*, London: Harrap, 1958, 51pp.

C pp. 418–35: *La Jeune Fille Violaine* (2nd version) extract from act III (cf. *Th* I, pp. 616–22): 'Tout arrive . . . utilité': *P de M* (1st version) act III, 'Courage, mon âme' . . . end; 'Les Muses' (*Ode* I).

Af12 Clouard, H. & R. Leggewie, eds, *Anthologie de la littérature française*, vol. 2 (19th & 20th C.), NY: Oxford U.P., 1960, 468pp.

C pp. 310–21: Prologue of *L'Annonce*.

Af13 Gibson, Robert, ed., *Modern French Poets on Poetry*, Cambridge U.P., 1961, xi + 291pp. (extracts from theoretical writings with full linking commentary).

C pp. 108–15: 'Fais que je sois . . . lourd' (*Ode* V, *Po.*, p. 283); 'La Catastrophe d'*Igitur*' *(Pos. & Prop.)*, conclusion; *La Ville* (2nd version) 'Mais toi . . . sa gloire' (*Th.* I, pp. 427–8).

Af14 Bree, G., ed., *Twentieth-Century French Literature*, NY: Macmillan, 1962, viii + 538pp. (foreword & notes in English).

C pp. 75–99 'Magnificat', 'Cantique du Rhône', 'La Vierge à Midi'.

Af15 Bree, G. & C. Carlut, eds, *France de nos jours*, 2: *Civilisation*, NY: Macmillan, 1962, 1968, 345pp., ill. (notes in English).

C Part 2 section 13: 'Ma Conversion', 'Magnificat' (extract).

Af16 Graham, V. E. ed., *Representative French Poetry*, U. of Toronto Press, 1962, repr. 1963, 1965, xiv + 118pp.

C pp. 115–8: 'La V. à Midi'; 'Le Cygne, I' (*Poésies Diverses*, 1952); 'Paysages français' *(ibid.)*.

Af17 Mansell-Jones, P. & G. Richardson, eds, *A Book of French Verse from Lamartine to Eluard*, London: Oxford U.P., 1964, xiii + 268pp.

C pp. 218–21 (same extracts as Af10).

Af18 Peyre, H., ed., *Contemporary French Literature: A Critical Anthology*, NY; London: Harper & Row, 1964, xx + 476pp.

C pp. 239–60: Extracts from *T.O.*, 2nd version (monologue by Cébès); from *La Jeune Fille Violaine*, 2nd version, Violaine's greeting, act II; from *P de M* (1906), act II 'Ainsi donc je vous ai saisie . . . attendante', act III, Cantique de Mésa 'Ah, je sais maintenant . . . misérable'; from *C. de l'Est*, 'Pensée en mer', 'Décembre', 'Le Porc' & 'Dissolution'; from *La Cantate*, 'Cantique du Rhône'; some brief quotations under the title 'Claudel sur sa foi et son art' (from *Pos. & Prop.*, *Oiseau Noir*, *CGO* etc.).

Af19 Guthrie, A. & G. D. Diller, eds, *Prose & Poetry in Modern France*, NY: Scribner's sons, 1964, xxv + 491pp.

C pp. 76–86: extract from *Ode* II; 'Le Porc' *(C. de l'Est)*; the 'Ballade' on the Germans (1939). Note different choice from Af4.

Af20 Bree, G. & A. Y. Kroff, eds, *Twentieth-Century French Drama,* NY: Macmillan, 1969, vi + 732pp.

C: *L'Annonce*, pp. 45–145 (complete text, with foreword also in French).

Af21 Heseltine, J., ed., *The Oxford Book of French Prose,* Oxford: Clarendon, 1970. C p. 558: 'Réfl. sur le vers français' (fragment), 'Le Porc'.

TEXTS IN FRENCH PUBLISHED IN G.B. & U.S. LISTED ALPHABETICALLY BY GENRE

Plays

Ag1 *L'Annonce* (complete text). Af2, Af3, Af5, Af20.

Ag2 *L'Annonce,* Prologue. Af12.

Ag3 *J. F. Violaine* (extracts, 2nd version). Af11, Af18.

Ag4 *P. de Midi* (1906). Af11, Af18.

Ag5 *Tête d'Or* (extracts, 2nd version). Af18.

Ag6 *La Ville* (extracts, 2nd version). Af13.

Poetry

Ag7 'Ballade' (1917) *'Il n'y a . . . '.* Af8, Af9.

Ag8 'Ballade' (1939) *'Mon Dieu . . . '.* Af19.

Ag9 *Cantate . . ,* 'Cant. du Rhône'. Af14, Af18.

Ag10 *Cinq Grandes Odes* (extracts, esp. I & II). Af8, Af9, Af10, Af11, Af13, Af15.

Ag11 *C. de l'Est,* 'Décembre'. Af18.

Ag12 *C. de l'Est,* 'Dissolution'. Af18.

Ag13 *C. de l'Est,* 'Pensée en mer'. Af18.

Ag14 *C. de l'Est,* 'Le Porc'. Af18, Af19, Af21.

Ag15 *Corona,* 'N.D. Auxiliatrice'. Af1.

Ag16 *Corona,* 'Enfant-Jésus de Prague'. Af1.

Ag17 *Feuilles de Saints,* 'La Muraille intérieure de Tokyo'. Af4.

Ag18 *La Messe là-bas,* 'Pater Noster'. Af1.

Ag19 *Poésies diverses* (1952), 'Le Cygne I', 'Paysage français'. Af16.

Ag20 'Saint Jerôme, patron des hommes de lettres'. Af6.

Ag21 'La Vierge à Midi'. Af1, Af4, Af8, Af14, Af16.

Prose

Ag22 'Chine'. Af7.

Ag23 'Ma conversion'. Af15.

Ag24 'Lettre à Jacques Copeau'. Bk1.

Ag25 *MI,* extracts. Af13.

Ag26 *Pos. et Prop.,* extracts. Af13, 18, 21.

Ag27 'Pour une réunion franco-polonaise'. Ba9.

Ag28 'Réflexions sur le vers français'. Af21.

Ag29 'To the Catholic Renascence Society'. Ah80.

SPEECHES BY CLAUDEL IN G.B. AND U.S.

Speeches in G.B.

Ah1 Lecture at Alliance Française, London (5.10.25), Oxford (6th), Liverpool (9th), Manchester (12th), Newcastle (13th). On his spiritual progress and his conception of the Christian artist. Eve Francis recited extracts from *Cantate & Corona.*

L. Borgeix, *Comoedia* (Paris), (8.10.25) 'Lettre de Londres'. Large audience incl. Chesterton. According to Paul Petit (see Bibliographical Sources), a fragment repr. in Herbert Dieckmann, *Die Kunstanschauung PCs,* Bonn, 1931, p. 55.

Ah2 Speech at banquet following degree ceremony, King's College, Cambridge (6.6.39); cf. *Journal,* II, 272. Part of 'Une Après-midi à Cambridge' (*OC,* XVI, p. 416–21).

C's constant fervour for English literature; business also a communion of minds.

Speeches in and concerning the U.S.
(Based on *NY Times,* Bp57, *Journal, CN,* & Catalogues of BN & L. of C.)

1927

Ah3 Address to Pres. Coolidge, Washington (28.3.27); English text, with answer, *NY Times* (29.3.27), p. 24, col. 8.

France's intentions to meet her obligations; common ideals stressed (peace, justice, progress).

Ah4 Speech to American 'legionnaires', Boston (6.4.27); report & quot. in *NY Times* (7.4.27), p. 29, col. 6. French text: 'Camaraderie', *Revue des Vivants,* Sept. 27.

Ah5 Speech to Fed. of the 'Alliance Française', NYC: Hotel Plaza (22.4.27); report & quot. in *NY Times* (23.4.27), p. 20, col. 1.

'The more truly American you are, the more are you French'; 'France's allies are the Women of America'.

Ah6 Letter read at the unveiling of the bust of B. Franklin at Hall of Fame, NY Univ. (5.5.27). Text (mimeographed) in Fr. Archives, Yale; cf. *NY Times* (6.5.27), p. 6, col. 3.

Ah7 Speech to the American Club in Paris; report & quot. in *NY Times* (6.5.27), p. 15, col. 1.

Sympathy for flood victims in Mississippi Valley; prompts Americans & French to work out better mutual understanding: cf. *Journal,* p. 769: 'avec succès'.

Ah8 Speech at the Military Academy, West Point (NY) (6.9.27): National La Fayette and Marne Day Exercises; report & quot. in *NY Times* (7.9.27), p. 60, col. 2.

'The spirit which brought La Fayette to America was the same spirit which brought Pershing to France'.

Ah9 Speech at Carnegie Institute, Pittsburgh (13.10.27), on the occasion of Matisse receiving the 1st prize in painting at the annual art exhibition.

English Text 'French Art in America' in *French Review*, I, 1 (Nov. 27) 11–12. 'The friendly challenge that French art addressed to American Art has not remained unanswered'.

Ah10 Speech in NY City, Ritz-Carlton H. (25.10.27). Dinner marking the Centenary of Marcellin Berthelot's birth (same night as ceremony in Paris). Report & quotations in *NY Times* (26.10.27), p. 21, col. 2.

'Nations no longer can be isolated in science, as they no longer can be isolated politically'.

Ah11 Speech at luncheon of French Institute, NYC, Ritz H. (5.11.27); cf. *NY Times* (6.11.27), p. 24, col. 8.

On Franco-American friendship.

Ah12 Speech at St. Joseph College (SJ), Philadelphia (13.11.27); cf. *Journal*, p. 792.

Ah13 Speech to Ass. of Foreign Press Correspondents, NYC, Sherry Netherland H. (15.11.27) cf. *NY Times* (16.11.27), p. 9, col. 1.

C criticizes American films that show French as warlike: in the Colonies they have brought peace & civilisation. The sole aim of French diplomacy is peace; US can prevent any war. cf. *Journal*, p. 792.

Ah14 Lecture to Alliance Française, Boston (5 or 6.12.27); cf. *Journal*, p. 796. Text probably 'le regard américain vers la France' (undated in SPC Arch.).

Ah15 Lecture at Wellesley College (Mass.) (6 or 7.12.27); cf. *Journal*, p. 796 & Bp11. Presentation & reading of some poems (from *Morceaux choisis*, 1925); cf. ALS by C (12.11.27 & 5.1.28) to M. Mespoulet.

Ah16 Lecture in English to Cath. Assoc. of Baltimore (publ. in French in *Pos. et Prop.*, II: 'Religion et Poésie') 14.12.27; cf. *Journal*, p. 796.

1928

Ah17 Speech at the Union League Club, NYC. Testimonial dinner to Ambassador Herrick (13.1.28); cf. *NY Times* (14.1.28), p. 1, col. 2.

Praises H's role during war & peace, & Briand's plan for outlawing war.

Ah18 Tribute to Lindbergh in vol. of Autographs presented by French personalities to L's mother in Detroit (25.1.28) 2 lines in English in *NY Times* (26.1.28), p. 9, col. 5.

Ah19 Speech at Franco-American Chamber of Commerce Meeting, NYC (26.1.28); cf. *NY Times* (27.1.28), p. 30, col. 2.

Ah20 Speech in Washington, after signing of Franco-American Arbitration Treaty (6.2.28) cf. *NY Times* (7.2.28), p. 1, col. 5 + ill.

'The 1st Treaty [1778] gave a start to a new nation; the second treaty gives a start to a new idea' [Briand-Kellogg pact].

Ah21 Speech at dinner of 'French Societies' (Franco-American Society, Fed. of Alliance Française, American Society of Legion of Honor), NYC, Waldorf Astoria H. (6.2.28); cf. *NY Times* (7.2.28), p. 12, col. 2.

C brings his support to Sen. Borah's project for 'outlawing war'. The treaty signed today appears as a first application of it.

Ah22 Speech at luncheon of 'Colonial Daughters of the 17th century'. Brooklyn, Lewerish Towers ballroom (7.2.28); cf. *NY Times* (8.2.28), p. 9, col. 2.

C praises the Huguenots, among them many of French ascent.

Ah23 Speech at Advertising Club, NYC, 33 Park Ave. (23.2.28); cf. *NY Times* 24.2.28), p. 11, col. 4 & SPC Arch.

Information in the US is excellent, but it should be used abroad, especially in France, to *explain* America to people who extol or criticise without experience.

Ah24 Speech at luncheon of Foreign Press Ass., Washington (27.2.28); cf. *NY Times* (28.2.28), p. 2, col. 6.

Importance of American news in European papers: 'You supply a need which is felt more widely every year'.

Ah25 Various short addresses in French in 'Bayou Teche' Country, Napoleonville, San Martinville (17.4.28) New Iberia (18th) New Orleans (19th); cf.*NY Times* (18.4.28), p. 14, col. 5; (19th), p. 14, col. 1; (20th), p. 4, col. 3 & p. 22, col. 4 *ed.;* (6.5.28) III, p. 7, col. 3; cf. *Journal,* pp. 809–10 (records further speeches in various schools, in Carolina & Georgia, and lectures at Alliance Française in Memphis & Jacksonville).

Ah26 Speech to American Society of International Law, Washington (28.4.28); cf. *NY Times* (29.4.28), p. 24, col. 5.

Uses the end of the *Eumenides* (by Aeschylus) in his praise of the Briand-Kellogg project – Athena's part can by played by the U.S.

Ah27 Speech at Initial Meeting of the American Peace Society's Centennial Conference on International Justice, Cleveland (7.5.28); cf. *NY Times* (8.5.28), p. 29, col. 3.

After such long efforts, a timid hope to attain lasting peace.

Ah28 Commencement Address at University of Delaware, Newark (11.6.28); cf. *NY Times* (12.6.28), p. 31, col. 1.

Plea for a more intimate exchange of culture and ideas between America and Europe . . . The traveller gains a new sense of proportion.

Ah29 Speech at Banquet, Commencement Exercises, Yale Univ., Newhaven (Conn.), (20.6.28); English Text in *Yale Alumni Magazine,* XXXVII (6.7.28), pp. 1138–9; cf. *NY Times* (21.6.28), p. 16, col. 1.

Thanks for the Honorary Degree conferred on him, and gratitude to Yale U.P. About the increasing strength of the US and their leading role in World Affairs. Urges the young graduates to discover Europe and make stronger ties between all the parts of our Christian civilisation.

Ah30 Tribute to Briand & Kellogg. Quotations in English from C's article (French text) in *Europe Nouvelle,* 550 (25.8.28), p. 1153, 'le point de vue français, la valeur morale du pacte'; repr. in *CPC,* 4, p. 253.

1929

Ah31 Speech at dinner of French Chamber of Commerce of NY (on board the *Ile de France*), (30.1.29), p. 42, col. 3.

Criticizes American Tariff on French Products. French text in SPC Arch.

Ah32 Short address in French at dinner held by Alliance Française of NY, Ritz H. (6.2.29); cf. *NY Times* (7.2.29), p. 2, col. 4.

Praises successful work of this Society; in *L'Echo de la Fédération,* 8ème année, 4 (Mar. 29).

Ah33 Speech at 27th Annual Meeting of the Federation of Alliance Française in US & Canada, NYC (6.4.29); cf. *NY Times* p. 5, col. 2.

Better knowledge of French culture in these two countries. French Text in SPC Arch.; in *L'Echo de la Fédération,* 8ème année, 5 (May 29).

Ah34 Speech at 25th Anniversary of Assumption College, Worcester (Mass.), the 1st French College in the US (15.4.29); cf. *NY Times* (16.4.29), p. 21, col. 3.

C warmly praises Briand-Kellogg Treaty. English Text in *Telegram* (Worcester, Mass.), (16.4.29). (Announcement, photos and reports in *Telegram* (13, 14, 15, 16 & 21.4.29). French text in Bn272.

Ah35 Speech at dedication of new building of French Hospital, NYC (W 30th Street), (18.4.29); cf. *NY Times* (19.4.29), p. 12, col. 5.

Expresses pride and gratitude.

Ah36 Speech at ceremonies in honour of Joan of Arc (5th centenary), Washington (4.5.29); cf. *NY Times* (5.5.29), p. 17, col. 1. French text in SPC Arch.

Praises American women and their crusades for peace.

Ah37 Speech at 15th annual luncheon of the Catholic Actors' Guild, NYC, Hotel Astor (14.5.29); cf. *NY Times* (15.5.29), p. 36, col. 5. French text in SPC Arch., in *Nouvelle Revue des Jeunes* (June 31), repr. in *Pos. et Prop.*

Urges renewal of intimate friendship of olden days between Church and Stage.

Ah38 Speech to Society of Cincinnati, NYC, Union Club (31.5.29); cf. *NY Times* (1.6.29), p. 29, col. 2.

Welcomes notable French Members of this Society (founded by G. Washington in 1783).

Ah39 Speech at Rainbow Division's Welcome to General Gouraud (who commanded them in 1914), Baltimore (14.7.29); cf. *NY Times* (15.7.29), p. 21, col. 1.

Before 1000 Veterans from 26 States, C extols friendship born of service in France.

Ah40 Address at West Point on La Fayette-Marne Day (cf. Ah5) (6.9.29); cf. *NY Times* (7.9.29), p. 7, col. 2 & Ed. p. 16, col. 3.

Tribute to Foch; discussion of the prospects of world peace and the influence of the US towards that ideal. French text in *CPC*, 4 (1962), pp. 211–4.

Ah41 Speech at banquet of American Ass. of Teachers of French, NYC (12.10.29) French Text in *French Review* III, 2 (Nov. 29) 96–9.

Insists on indispensible role of elementary-school teacher in international relations.

Ah42 Speech at Convention of Franco-American Society ('Union Saint Jean-Baptiste d'Amérique'), Burlington (Vermont), (15. 10.29). French text in SPC Arch, & in Bn272. Cf. *Union* (Woonsocket, R.I.) XXIX, 11 (Nov. 29) 6–7; *CN*, 9 (Feb. 72).

Ah43 Speech on bestowing Grand Cross (of Legion of Honour) upon Mr Kellogg, Washington, French Embassy (11.11.29); cf. *NY Times* (12.11.29), p. 12, col. 1.

Kellogg's courage & effectiveness; 'war is an unspeakably wicked and stupid thing', '[now] all wars are of international import'.

Ah44 Speech at dedication of Salle La Fayette, Virginia U. (20.11. 29); cf. announcement in *University of Virginia Alumni News*, XVIII, 3 (May–June 29); report & quot. in *NY Times* (21.11.29), p. 17, col. 1.

Commemoration of 'the meeting and embrace of two great men [La Fayette & Jefferson], two great minds and two great countries'. Text in *Le Moniteur Franco-Americain* (NY) XIV, 1 (Jan. 30), p. 11.

Ah45 Speech at dedication of Rodin Museum (Mastbaum Foundation), Philadelphia (29.11.29); cf. *NY Times* (30.11.29), p. 21, col. 1; cf. *Journal*, p. 890.

C recalls memories of Rodin's studio when Camille Claudel was his student. Rodin as the desperate Thinker of the 19th century 'who does not look any more at the sun . . . let us hope that the Door of Hell is now closed for ever'.

1930

Ah46 Speech at meeting of L'Enfant Memorial Association, NYC, Fraunce's Tavern (17.1.30); cf. *NY Times* (18.1.30), p. 20, col. 2.

Praises Major Ch. L'Enfant, French military engineer, who designed the plans of Washington, a democratic city, from the monarchic model, Versailles. Asks support for a statue to be erected on the Mall.

Ah47 Speech at luncheon of Franco-American Society of NY, Ritz Carlton H. (6.2.30); cf. *NY Times* (7.2.30), p. 20, col. 8 & ed. (8.2.30), p. 14, col. 4.

France eager for American life, methods & manners: 'American gasoline & American ideas have circulated throughout France, bringing a new vision of power and a new tempo of life.'

Ah48 Address to Pres. Angell (and Dean Cross) in presenting Legion of Honour, Yale Univ. (19.2.30); cf. *NY Times* (20.2.30), p. 9, col. 4. English text and reply in *Yale Alumni News*, LIII, 109, pp. 1, 5.

The ties between C and Yale; 'We begin to understand in France what mean . . . those proud republics of the spirit which are the American Universities . . . and of what import they are in a democracy'. For the Bergen Memorial Lecture, on the same day, see Ac14.

Ah49 Speech at Georgetown Univ., Washington (25.3.30); presented with Ryder Randall Medal. English Text in SPC archives & Meyer Collection, Beinecke Library, Yale; cf. *NY Times* (26.3.30), p. 24, col. 4.

Ah50 Speech at 28th General Assembly of the Federation of Alliance Française in U.S. & Canada, NYC, Hotel Plaza (26.4.30); cf. *NY Times* (27.4.30), p. 15, col. 3.

Increasing interest in French art and culture, esp. in New England; France's debt to this Federation.

Ah51 Speech at American Club in Paris; cf. *NY Times* (23.5.30), p. 8, col. 1.

Again about influence of France & America on each other.

Ah52 Speech to the Gold Star Mothers, Paris (5.6.30); cf. *Journal*, p. 915. English & French text in SPC archives: 'Allocution aux mères americaines'.

Ah53 Speech at luncheon of the French Institute, Ritz Carlton H. (6.12.30); cf. *NY Times* (7.12.30), p. 28, col. 1.

Urges Americans to visit 'Exposition Coloniale' following spring for 'Paris is not all of France'. Again the theme of friendship.

Ah54 Message of PC to Rev. Fr. Earle on occasion of Chesterton's visit to Holy Cross (Worcester, Mass.), (12.12.30).

French and English text in *Chestertoniana* (brochure, SPC archives & Meyer Collection, Beinecke Library, Yale). Celebrates Chesterton's humour,'gaudemus de veritate'.

1931

Ah55 Address to Col. Lindbergh, in presenting Commander Cross (of Legion of Honour), Washington (18.1.31); in SPC archives; cf. *NY Times* (19.1.31), p. 13, col. 3.

Eloquently portrays great flight (NY – Paris) and its effect on France; a challenge and an example for Coste and Bellonte.

Ah56 Speech at Annual Dinner of Harvard Club, NYC (29.1.31), in SPC archives; in *Harvard Alumni Bulletin* (12.3.31), pp. 733–4, under title 'About fishing without a hook'.

Ah57 Speech at annual luncheon of the Franco-American Society of NY, Hotel Plaza (6.2.31); cf. *NY Times* (7.2.31), p. 21, col. 3.

Praises Franklin and stresses influence of public opinion in signing the 1778 Treaty. Now more than ever 'public opinion has come to the forefront' and supports peace and negotiation instead of war.

Ah58 Address to George Eastman (inventor and philanthropist) at 32nd annual dinner of the Society of the Genesee, Rochester (NY), Hotel Commodore (9.2.31); cf. *NY Times* (10.2.31), p. 4, col. 2.

Confers Legion of Honour on him 'for his great contribution to science, education and music'. Recalls nature of this decoration.

Ah59 Radio Address, C.B.S. Washington (22.2.31); cf. *NY Times* (23.2.31), p. 13, col. 2.

Praises American contribution to 'Exposition Coloniale' in Paris (replica of George Washington's mansion at Mount Vernon) where he received La Fayette, plus documents about American 'colonisation' of this continent.

Ah60 Address to Admiral Byrd, in presenting Commander Cross (of Legion of Honour) Washington, French Embassy (27.3.31). In SPC archives. Full English text in *NY Times* (28.3.31), p. 3, col. 1–3.

Eloquent praise where the main themes of *LCC* can be found.

Ah61 Speech at 29th General Assembly of the Federation of Alliance Française NY City, Hotel Plaza (11.4.31); cf. *Bulletin de la Fédération* and *NY Times* (12.4.31), p. 25, col. 1.

On 'co-operative spirit in times of peace along educational, intellectual and business lines'. Urges them to consider the Battle of Yorktown as an important date in *French* history.

Ah62 Address to Catholic Women's Alliance, Philadelphia; cf. *Catholic Standard and Times* (Phil.) (24.4.31), p. 4; in SPC archives. French text in *La Vie intellectuelle*(10.9.31).

On Joan of Arc and Thérèse de Lisieux.

Ah63 Address to American Bar Association, Washington, Cosmos Club (6.5.31); cf. *NY Times* (7.5.31), p. 9, col. 2.

Presentation of a Sèvres group on behalf of Association Nationale

des Avocats.'Great results could be expected of [closer co-operation between American and French lawyers] for the benefit of world peace.'

Ah64 Address to Premier Laval, Washington, City Hall (22.10.31); cf. *NY Times* (23.10.31), p. 1, col. 6, & p. 23.

Short but eloquent appeal for an entente between the two countries 'necessary on account of their many common interests and consecrated by all the glory of their sacrifices.'

1932

Ah65 Speech at annual luncheon of French Chamber of Commerce of NY, Hotel Delmonico (29.1.32); in SPC archives; cf. *NY Times* (30.1.32), p. 19, col. 7.

A year of commercial depression and political unrest: 'Not only business but the people are suffering'. But Laval's visit to the U.S. and the presence of illustrious Frenchmen at the Yorktown celebrations cemented Franco-American friendship. The bad results of excessive protectionism. Urges Frenchmen in NY to eliminate various misunderstandings between the two countries.

Ah66 Speech at dinner given by Franco-American Societies in Chicago (18.3.32); cf. *NY Times* (19.3.32), p. 6, col. 2.

Views on war debts. Protests against sweeping denunciations of France as militaristic. Urges to 'try to disentangle ourselves'. Views on disarmament. Hope for a free and united Commonwealth of European Nations. The French contribution to Chicago Fair.

Ah67 Speech to St Louis Chamber of Commerce, St Louis (Missouri), (23.3.32); cf. *NY Times* (24.3.32), p. 4, col. 3.

Denies reports that France has sided with Japan in Sino-Japanese situation in Shanghai. One more of those'canards' that present France as militaristic.

Ah68 Speech at 30th annual meeting of Alliance Française, NYC, Hotel Plaza (2.4.32); cf. *NY Times* (3.4.32), p. 13, col. 4.

Urges Alliance Française to participate in Chicago's World Fair. States the need in U.S. for books printed in French.

Ah69 Address at St Vincent de Paul Society Jubilee, *Catholic Charity Societies Review*, XVI (May 32), p. 156–8.

Ah70 Speech at Rhode Island Society of the Cincinnati exercises, Newport (R.I.), (4.7.32); *NY Times* (5.7.32), p. 2, col. 6.

A recital of the incidents of friendship between France and the U.S. since the founding of this country.

Ah71 Address at State Univ. of New York, Albany (NY), (20.10.32); cf. *NY Times* (21.10.32), p. 8, col. 4. Text in Bn257, repr. from *S.U.N.Y. Bulletin.*

Call for tolerance between democracies; role of universities in this. Influence of Montesquieu on American constitution. Example of C18th against narrow nationalism of today. Role of universities in fostering cultural bonds.

1933

Ah72 Speech at Dedication of the New Building of the Museum of French Art. NYC, 20–4 E. 60th Street (11.1.33). Programme and text, 16pp. in SPC & BN. CR of quotations in *NY Times* (12.1.33), p. 15, col. 4.

Again Franco-American relations. 'This new eight-storey building answers to greater needs and to a law of natural development'.

Ah73 Speech at dinner of French Societies (Legion of Honour, France-Amérique, French Institute, Alliance Française), NYC, Hotel Waldorf (6.2.33); cf. *NY Times* (7.2.33), p. 12, col. 3.

Stresses need for preserving traditional friendship in spite of present difficulties. Reminds his hearers that by relinquishing reparations, France has already done a great deal to benefit American investors in Germany.

Ah74 Address at French Day, International Art Exhibition of College Art Association, NYC, Rockefeller Center, RKO building (7.2.33); cf. *NY Times* (8.2.33), p. 21, col. 5.

Tribute to John D. Rockefeller Jr (who contributed to repairing of Rheims Cathedral and Versailles Palace). Praise of Modern French Painting.

Ah75 Address in bestowing Legion of Honour upon American citizens who co-operated in the Exposition Coloniale in Paris (1931), Washington, French Embassy (8.2.33); cf. *NY Times* (9.2.33), p. 12, col. 2.

Tribute to the progress made in recent years in the Philippines, Alaska and Puerto-Rico under American leadership.

Ah76 Address, as Dean of Diplomatic Corps, to H. L. Stimson, retiring Secretary of State, and to W. R. Cassle Jr., retiring Under Secretary of State, Washington, French Embassy (25.2.33), *NY Times* (26.2.33), p. 17, col. 7.

Praises their efficiency and human qualities.

Ah77 Speech at Farewell dinner given by French and Franco-American Societies, NYC, Ritz Carlton H. (10.4.33); *CPC*, 4 (1962), p. 215–21: 'Adieu à l'Amérique'. CR & quotations in *NY Times* (11.4.38), p. 6, col. 2.

Sums up his activities and contacts during six years of service in the U.S. Tribute to A. Briand; message of gratitude and confidence in spite of the present difficulties. Extols Pres. Roosevelt's energy, lucidity and sweeping generosity.

Ah78 Speech at Farewell Reception and Tea, NYC, French Institute (11.4.33). Answer to Dr Guthrie's praises and to letter of tribute sent by Secretary Stimson. CR in *NY Times* (12.4.33), p. 3, col. 4.

C made his speech both in English and French.

Ah79 Speech at weekly luncheon of the American Club in Paris (4.5.33).

Extols Pres. Roosevelt and praises American, greater in adversity than ever (gratefully quoted by *NY Times* (5.5.33), p. 3, col. 5 and Ed. (6.5.33), p. 12, col. 4).

1949

Ah80 A Message from PC to the Catholic Renascence Society (28 lines in French), in *Renascence* I, 2 (Spring 49), 50.

TRANSLATIONS BY CLAUDEL FROM ENGLISH AND AMERICAN

(based on Bp48, *Po* & Bp67. See also Bp2, Bp41a, Bp52a, Bp61)

Published in Po, *pp. 307–25*

Ai1 'Léonainie' (Edgar Allan Poe), *L'Ermitage* (15.1.06); repr. in *CPC*, 1 (1959).

Ai2 'Poëmes de Coventry Patmore', *Antée* (1906); revised version *NRF* (1.9 & 1.10.11); repr. as plaquette, Paris: NRF, 1912 with preface by Valery Larbaud; repr. in *Cantate* . . .

Ai3 *Corymbe de l'automne, poëme de Francis Thompson,* Paris: NRF, 1921; repr. in *Cantate* . . . Cf. Bp41a.

Ai4 'A une grappe de raisin en train de mûrir à ma fenêtre' (Thomas Lowell Beddoes), in *Cantate* . . .

Ai5 'Un poême de Sir Philip Sydney', in *BSPC*, 8.

Unpublished fragments (in SPC archives)

Ai6 Poems by Beddoes, Patmore, Sydney (variants of Ai4, 2, 5).

Ai7 Prose by Hobbes, Thomas de Quincey, Jack London.

Lost MSS

Ai3 & Chesterton, *Les Paradoxes du christianisme* (see Bp67).

OTHER TEXTS RELATING TO G.B. AND U.S.

Texts concerning G.B.

PROSE

Aj1 'Dans l'île de Wight', *Revue Illustrée* (1.8.1889); pseud: 'Pierre Servan'; repr. *Prose,* pp. 1014–9.

Aj2 'La Position actuelle des puissances' (written 1908–11, publ. 1948). Chap. VIII of *Sous le signe du Dragon,* Table Ronde, repr. *OC,* IV.

Diplomatic report on aftermath of 1900 China crisis: criticises G.B. & U.S. as ineffectual.

Aj3 Letter on Chesterton (Ah54), repr. *Prose,* p. 1492.

Aj4 Letter on Coventry Patmore, *Pos & Prop,* II (1934).

Aj5 'Un après-midi à Cambridge' (June 1939). Ah2, repr. *OC,* XVI, 416–21, & *Prose* pp. 1321–6.

Aj6 *PC interroge l'Apocalypse* (written 1940–3, publ. 1952).

See esp. chap. 'Thyatire', diatribe against Elizabeth I, assimilated to Jezebel (pp. 288–9), Henry VIII (passim) and the 'fléau' of Protestantism in general. See Bp67.

Aj7 *Prose* (Pléiade), see Index des noms de lieux et de personnes, (e.g. Queen Victoria in *Réfl. et Prop. sur le vers français* etc. . . etc. . .).

Aj8 *Journal* (1904–1955) t. I, 1968, see Index.

The same phobia of Anglicans & Presbyterians is apparent.

Aj9 Correspondence with British friends (see Bp5, 16, 17 etc . . .). Replies to questions on English literature (Bp17, 18). Correspondence with Ph. Berthelot, *staunch partisan of Franco-British alliance* (see *BSPC,* 28).

For C's attitude towards English literature see Ba8; Bk58; Bp18, Bp48, Bp50, Bp67.

For the reflection of G.B. in his work, see Bp50, Bp51, Bp67.

THEATRE

Aj10 *S. de S.* (IV^{ème} Journée) (1919–24, publ. 1929).

Aj11 *Jeanne d'Arc au bûcher* (1934, publ. 1938), see P. Brunel, *RLM,* 180–2, série *PC,* 5 (1968), 123–33.

MEDITATION

Aj12 *Un Poète regarde la Croix:* prayer for Protestants, offset by condescending irony.

Texts concerning the U.S.
(See also Ah & Bp)

PROSE

Aj13 On C's first stay in NY & Boston (1893–5). C–Pottecher correspondence, *CPC*, I (1959). Isolation, austere conditions (cf. *CCC* 2 (1964), ch. 1).

Aj14 'Une exposition' (Kouliang, 1903) in *CPC*, 2 (1960) 31–5.
Humorous text on 'Docteurs en jupons', i.e. American lady missionaries in China.

Aj15 cf. Aj2.

Aj16 On NY in Jan. 1919, unpubl. letter to Margotine (Audrey Parr) publ. by D. Bourdet in *Figaro Littéraire* (2.6.62).
C. struck by skyscrapers, luxury, illuminated signs etc; cf. Bk13.

Aj17 *Journal*, cf. Aj8, esp. period 1927–33.

Aj18 'Projet d'une église souterraine à Chicago' (Tokyo, Nov. 25), publ. in *Pos. & Prop.* II (1934) repr. *Prose*, p. 1422.
Prompted by CR of Eucharistic Congress and experimental architecture of Chicago.

Aj19 *Conversations dans le Loir et Cher:* 'Mardi' (jan. 28) publ. NRF, 1935, repr. *OC*, XV (1959) & *Prose*, esp. pp. 763–70. 'Samedi' (Mar. 28), *Prose*, esp. pp. 788–95.
Mingled annoyance and admiration.

Aj20 'Le point de vue français. La valeur morale du Pacte', *Europe Nouvelle*, 550 (25.8.28), 1153 on Briand-Kellogg pact; repr. in *CPC* IV, 253–255, under title 'La Mise hors la loi de la guerre'; see Ah26 & Bk34; cf. 'Briand', *Nouvelles Littéraires* (7.3.36), repr. *CPC*, IV, 312–6, & in *Prose*, p. 1390, etc.

Aj21 *Au milieu des vitraux de l'Apocalypse* (1928–32), publ. NRF, 1966 & *OC*, XXVI (1967).
Denounces 'signes de mort' in a country 'si prospère et envié': boredom, corruption of justice, dissolution of the family, crime, racial problem, p. 208 & passim.

Aj22 Correspondence with A. E. Meyer (1929–1955) (Bp4 & 13).
Totally frank.

Aj23 'Le Téléphone', *Nouvelles Littéraires* (22.2.36); repr. *CPC*, IV, 53–7.
On Herriot's mission to Roosevelt (April 33).

Aj24 'L'Amérique et nous', *Paris Soir* (3.7.36); repr. *CPC*, IV, 221–6 & *Prose*, pp. 1209–13.
Resumes successes and difficulties in six years' service in U.S. Calls for renewal of Franco-American friendship. On France's refusal to honour debts (Dec. 32), cf. 'Le Chat noir', *Nouvelles Littéraires* (4.4. 36), repr. in *CPC*, IV, 58–62. Resultant problems confirmed by *NY Times* of the period.

Aj25 'L'Américain travaille sur un rythme de dynamo', *Paris-Soir* (23.8.36); repr. in *CPC,* IV, 226–31 under title 'L'élasticité américaine'; cf. *Prose,* pp. 1204–8 & Ac25.

Humorous praise for American energy and sociability.

Aj26 'L'Art de payer ses dettes', *Paris-Soir* (9.9.36); repr. *CPC,* IV, 262–6.

Plea for liquidation of the *commercial* debt to U.S., with practical suggestions. Urgency of a gesture of justice and friendship.

Aj27 'Le Peuple américain vient de prouver qu'il n'est pas un ingrat', *Paris-Soir* (5.11.36); repr. *CPC,* IV, 326–8.

On Roosevelt's reelection, praise for his courage and optimism.

Aj28 'La France a perdu une belle occasion lorsque l'Amérique lui proposa le Moratorium Hoover', *Paris-Soir* (8.5.37).

Since in any case Germany was ruined by the Wall Street crash, a gesture of goodwill would have helped France's relations with Germany and U.S.

Aj29 'Le Sauvetage d'un continent', CR of Stuart Chase, *Rich land, poor land* (Nov. 37), repr. *OC,* XVI, 260–4.

Tribute to Roosevelt.

Aj30 'Le Général Pershing' (1938), *Prose,* p. 1557.

Aj31 'Le Métier diplomatique', *Figaro* (22.1.44); repr. *CPC,* IV, 72–7.

Ironical evocation of his actions in Dec. 32; fluctuation of American opinion; wretchedness of French Embassy in Washington in 1930s.

Aj32 'Mes souvenirs sur Franklin Roosevelt', *Figaro Littéraire* (19. 4.45); repr. *CPC,* IV, 329–31.

Vibrant praise; his talent on the radio.

Aj33 *Prose,* see index. Beside texts already mentioned, many allusions, e.g. to Whitman (pp. 865–6), Pearl Buck (p. 1022), Walter Lippman (p. 1311) humorous evocation of Hoover and Coolidge (p. 1269) etc. Aerial views of Pittsburgh (p. 1308) etc.

Aj34 Speech at Paris HQ of Assoc. France-U.S. (C–President in 1947), in SPC Arch.

THEATRE

Aj35 *L'Echange.* See Bn75 & Bp68.

Aj36 *LCC.* See Aa11 & Bp64.

MEDITATION

Aj37 See Aj12.

STAGE PRODUCTIONS, G.B.

Ak1 *Exchange* (Ab3), London: Little Theatre (2.5.15), Pioneer Players, dir. Edith Craig (daughter of Ellen Terry, sister of E. Gordon Craig).

Times (3.5.15), 11e: general praise, C. Nesbitt (Marthe) singled out, but doubts about text, with its occasional obscure symbol and 'sloppy' imagination. See also Ak3.

Ak2 *Tidings* (Aa2), London: Strand Theatre (10.6.17), Pioneer Players, dir. E. Craig; Cathleen Hazel-Jones (Violaine), Wm. Stack (Pierre), Mona Limerick (Mara), Henry Oscar (Jacques).

New Statesman, IX (16.6.17), 254–6: 'The acting in places left much to be desired but the defects did not hide the beauty of the poem'. *New York Review* (28.7.17): 'exquisitely beautiful production' but 'over-estimated' and pretentious text. Announced in *Times* (4.6.17), 3b. See also Ak3.

Ak3 *Hostage* (Aa3), London: Scala (13.3.19), Pioneer Players, dir. E. Craig.

Times (24.3.19), 15d: high praise for play, Miss Craig & esp. for Sybil Thorndike as Sygne (cf. mention of this success, *Times* (2.5.39), 12e); *New Statesman,* XIII (5.4.19), 16–17: praises Sybil Thorndike but has reservations on the message seemingly spoken by 'the voice of an exterminating angel'.

On Ak1, 2 & 3: May Bateman, *French Review* (1.5.19): pays tribute to these 'gallant productions'; Chr. St.-John, *Times* (3.3.55), 9e, letter to editor: notes he revised the texts, that E. Craig had C's 'warm approval' & that critics were hard on the author.

Ak4 *Tidings* (Aa2), London: Arts Theatre Club, dir. Henry Oscar, Jeanne de Cazalis (Violaine), Joyce Kennedy (Mara).

Times (21.3.29), 14b: severe on play and acting, 'mysticism without a flash and mediaevalism without lucidity'; *Spectator,* 142 (30.3.29), 503: attributes failure of adaptation to cuts and lack of rhythm; *New Statesman,* 32 (30.3.29), 792: 'sincere acting', but less successful than the 1913 Hellerau production.

Ak5 *Tidings* (Aa2), Hove (Sussex): Ralli Hall (19–21.1.33), Chichester Diocesan Players, dir. E. Martin-Browne, R. Speaight (Jacques), H. Raebury (Violaine).

Announced in *Times* (12.1.33), 10c. See R. Speaight, *Nouvelles Littéraires* (17.3.55) & unpubl. letters from Speaight & Martin-Browne to J. de L.: mixed troupe, unreceptive public, bad translation, rather affected mediaeval atmosphere.

Ak6 *Tidings* (Aa2), London: Chelsea Palace Theatre (25–26.1.34), Catholic Stage Guild, dir. R. Speaight (Pierre de Craon), Veronica Turleigh (Violaine), Patricia Hayes (Mara), Eric Portman (Jacques).

Times (26.1.34), 10e: very favourable, with an excellent analysis of

the play's themes, praise for actors esp. Pierre & Mara, approval of production 'cast into a liturgical mould which perfectly fits the author's world'; *Pax* (Sept. 34) 137–40. See also Bm57 & letter from Speaight to J. de L.

Ak7 *LCC* (concert version in Eng.), London: Maida Vale Studio, cond. D. Milhaud.

Announced in *Daily Telegraph* (16.1.37) for same evening.

Ak8 *Exchange* (Ab3), Tenterden: Elizabethan barn next to Ellen Terry's old home (7.5.39), dir. E. Craig.

Announced in *Times* (2.5.39), 12e.

Ak9 Summer season of plays by PC, dir. E. Craig, Oxted Theatre.

Projected for 3 months from July 1939, the season was actually cancelled (see *Times*, 17.5.39, 12a).

Ak10 *P de M,* London: St. James Theatre (Oct. 51), Renaud-Barrault company (as at Marigny).

T. C. Worsley, *New Statesman* (6.10.51): praise for actors, esp. Feuillère, reservations about text, esp. Act III; *Times* (2.10.51), 8e: praise for interpretation, & accepts text despite obscurity; Harold Hobson, *Sunday Times* (7.10.51), 2: 'one of the half-dozen greatest, most exciting experiences the stage has given us [since 1930]'.

Ak11 *Satin Slipper* (Ab4), Leeds: Riley-Smith Hall (Dec. 52, 7 perfs.), Leeds U. Union Theatre Group, dir. John Boorman, set by Gerald Robinson. Joan Oldsfield (Prouhèze), Malcolm Rogers (Camille).

Yorkshire Post (3.12.52): favourable, 'unusual methods of production'; *Manchester Guardian* (4.12.52): 'must be classed among the important theatrical events of the year'.

Ak12 *Tidings* (Aa2), Irving Theatre.

Times (28.1.53): 'inadequately performed'.

Ak13 *Tidings* (Aa2), Belfast. See Bm119.

Ak14 *Jeanne au bûcher,* London: Stoll Theatre (Oct. 54), Rossellini, Bergman.

'A magnific pageant'; cf. *France Soir* (21.10.54).

Ak15 *LCC,* London: Palace Theatre (Nov.–Dec. 56: 9 perfs.), Renaud-Barrault company.

Times (20.11.56), appreciates this synthesis of the arts; *Guardian* (21.11.56); T. C. Worsley, *New Statesman* (24.11.56), praises music & production but rejects text & message; Harold Hobson, *Sunday Times* (25.11.56): very favourable. See Bm153.

Ak16 *Joan of Ark at the Stake* (Aa15), Cambridge Guildhall (7 perfs.), Cambridge U. Musical Society, dir. Allen Percival.

Times (1.3.57), 3c: interesting but uneven and difficult for amateurs.

Ak17 *Connaissance de C,* Recital by J.-L. Barrault & the Renaud-Barrault company, Edinburgh: Lyceum Theatre (2 matinées).

Times (5.9.57), 4g: favourable.

Ak18 *Protée: Tobie et Sara,* London: Institut français (27–28.2.59), Serge Ligier & Théâtre poétique de Paris.

Stage (London), (Mar. 59): *Protée* 'real, healthy, inspired theatre'; *Tobie et Sara* 'as a sequence of mystical verse . . . praiseworthy, but theatrical element was badly missing'.

Ak19 *L'Annonce,* London: Piccadilly Theatre (19–25.3.62), Troupe de l'OEuvre, Danièle Delorme (Violaine), Loleh Bellon (Mara).

'Miracle among peasants: C's rugged triumph', *Times* (20.3.62), 15a: appreciates realism, production & leading actresses; *Daily Telegraph* (20.3.62): 'no weak spot'; *Evening News* (20.3.62); Irving Wardle, *Observer* (25.3.62); H. Hobson, *Sunday Times* (25.3.62), 41c: praises actresses but rejects plot & theology; *Plays & Players* (Mar. 62).

Ak20 *Chr. Columbus* (Aa11), Southampton: Nuffield Theatre (Dec. 64), Southampton Student Players.

See *BSPC,* 17.

Ak21 *S de S,* London: Aldwych Theatre, 2nd World Theatre Season (Apr. 65), Renaud-Barrault company, G. Page (Prouhèze), S. Frey (Rodrigue).

Times (2.4.65): 'a profoundly alien work; C ignored stagecraft', 'stolid verbosity'; *Daily Telegraph* (2.4.65); 'archaic grandeur'; J. W. Lambert, *Sunday Times* (4.4.65); 'a chronicle dramatically ramshackle and spiritually relentless . . . powerful sadistic images . . . a dream of masochistic bliss', outmoded production; Alan Brien, *Sunday Telegraph* (4.4.65): 'an heretical distortion of the Catholic religion . . . a fruitless rejection of the values of tragic drama . . . a series of unsupported paradoxes'; *Observer* (4.4.65); L. Hugh, *Plays & Players* (June 65), 40–1; J. C. Trewin, *Illustrated London News* (17. 4.65), 44.

Ak22 *Jeanne au bûcher,* London: Festival Hall (5.6.66), London Symphony Orchestra, cond. Serji Ozawa; Vera Zorina (Jeanne).

Ak23 *P de M,* London: Aldwych Theatre, World Theatre Season (29.4.–4.5.68), Renaud-Barrault company.

Irving Wardle, 'C comes to puzzle', *Times* (30.4.68), 8c: ironic and disdainful towards author & plot: 'Mesa's divinely inspired adultery', excess of hollow rhetoric, actors too old; H. Spurling, 'French fix', *Spectator* (3.5.68), irritated by gap between 'C's inflated language and his humdrum plot', shocked by sensuality of attitudes & vulgarity of text; Ronald Bryden, 'The Giant at a dead end', *Observer* (5.5.68): wittier but also rejects C's mystic vision & considers his aesthetics outdated; Harold Hobson, *Sunday Times* (5.5.68), 53: cf. Ak10, still enthusiastic about Feuillère but harsher towards C who, in the Old Testament, most admired David for his ferocity and adultery [sic]; P. Ansorge, *Plays & Players* (May 68), 52–5, 60; J. Kingston, *Punch* (8.5.68).

Ak24 *Jeanne au bûcher,* London: Albert Hall (7.2.71), cond. André Previn; Helen Watts (Jeanne).

Ak25 *Break of Noon* (Ab12), Ipswich: The Arts Theatre, dir. Pierre Rouve; Kenton Moore (Amalric), Ben Kingsley (Mesa), Ann Firbank (Ysé), Peter Badger (De Ciz).

I. Wardle, *Times* (17.3.72): acknowledges difficulties and courage; H. Hobson, *Sunday Times* (19.3.72): severe; Brenda Marshall, *Sunday Times* (26.3.72), protests against preceding; Eric Shorter, *Daily Telegraph* (22.3.72): 'gallant failure'; *The Stage* (23.3.72): favourable; M. Billington, *The Guardian* (27.3.72): positive; J. C. Trewin, *Birmingham Post* (25.3.72): praise; H. Hobson, *Christian Science Monitor* (24.3.72): less harsh than in *S. Times*, admitting partial success and vigour of translation.

BROADCASTS, G.B.

Am1 *The Hostage*, adapt. Edward Sackville-West, Home Service (20.2.44), dir. Robert Speaight; Peggy Ashcroft (Sygne). 'A first-rate radio play'(Bg6). Third Programme (6.12.53), dir. Raymond Raikes; repeated 8.12.53, 1.1.54, 11.11.55. Radio 4 (1.7.68), dir. John Gibson.

Am2 *Joan of Arc at the Stake*, Aa15, Home Service (4.2.48).

Am3 *Meridian*, tr. Jonathan Griffin, adapt. Robert Speaight (23.7.50), dir. E. A. Harding; R. Speaight (Mesa); repeated 28.7.50, 14.8.50, 18.3.51, 13.10.51.

Am4 *The Tidings brought to Mary*, Aa2, Third Programme (6.11.55), dir. Michael Bakewell, music by Norman Demuth; repeated 8.11.55, 28.1.56.

Am5 *PC and his Poetry*, introductory talk to *CGO* by Geoffrey Brereton, Third Programme (6.11.55).

Am6 *Five Great Odes*, tr. Geoffrey Brereton:

1. 'The Muses', Third Programme (7.11.55); repeated 11.2.57.
2. 'The Spirit and the Water', Third Programme (10.11.55); repeated 16.2.57.
3. 'Magnificat', Third Programme (14.11.55); repeated 21.2.57.
4. 'The Muse who is Divine Grace', Third Programme (16.11.55); repeated 23.2.57.
5. 'The Closed House', Third Programme (19.11.55); repeated 27.2.57.

Am7 *The Divide of Noon*, tr. Geoffrey Brereton, Third Programme (26.6.56), dir. Donald McWhinnie; repeated 29.6.56, 23.7.56.

Am8 *The Defence of Judas*, Ac19, Third Programme (31.3.58), dir. Christopher Sykes; repeated 10.5.58, 20.9.58.

Am9 *Proteus*, tr. Nora Ratcliff, adapt. Raymond Raikes, music by Anthony Hopkins, Third Programme (19.3.63), dir. R. Raikes; repeated 7.4.63, 13.2.64.
Praised in *Listener* (28.3.63).

Am10 *Dante & C* by Jean Seznec, Third Programme (9.5.65).

Am11 *Partage de Midi*, tr. Adam Watson, Third Programme (9.8.68), dir. Christopher Holme; repeated 26.8.68.

LECTURES, CONFERENCES, EXHIBITIONS, ETC. IN G.B.
(on or involving Claudel)

Lectures at Institut français, London:

An1 Michel Saint-Denis, 'Le Théâtre en France'(10.10.46).

An2 Pierre Emmanuel, 'Dialogue devant la mer: C et Valéry' (25.2.47).

An3 M. Saint-Denis, Drama course (C, Cocteau, Giraudoux, Obey, Salacrou), (22.4–24.4.47).

An4 J.-B. Barrère, 'De Molière à Giraudoux' (5.11.47).

An5 Albert Béguin, 'Le Temps des prophètes' (Bloy, Péguy, Bernanos, C), (17.2.48).

An6 Gabriel Marcel, 'Les Récents Développements du théâtre en France' (19.2.48).

An7 P.-A. Touchard, 'La Comédie française dans le théâtre français contemporain (26.10.48).

An8 Madeleine Renaud & J.-L. Barrault, 'L'Esprit de notre compagnie' (8.10.51). See Bp35a.

An9 Eve Francis, Poetry recital (Baudelaire, Verlaine, C), fragments from *P de M, S de S, Cantate* etc. (13.5.52). See Bp25.

An10 André Rousseaux, 'La Poésie française au XXe siècle' (21.1.55).

An11 'C et la Bible' (23.2.62). (No author indicated in Institut français archives, London.)

An12 M.-F. Guyard, 'Les *CGO* de PC, de la vie au poème' (17.10.63). See Bp48.

An13 Colloque PC (24–26.4.64): principal contributions:
M.-F. Guyard, 'Etat présent des études sur C'; see Ba5.
E. Beaumont, 'Quelques propos sur la signification symbolique de la femme dans l'œuvre de C';
M.-J. Durry, 'A propos des *Grandes Odes*: le mouvement';
J. Madaule, 'Le Regard en arrière (les dernières versions de *L'Echange* et de *P de M*)'; see *RLM* 114–6 (1965).
R. Griffiths, 'C et la substitution mystique'; see Bg15.
M. Wood, '*Le S de S* et l'esthétique du jeu';
E. T. Dubois, 'PC et Léon Bloy'; see Bm186.
B. Howells, 'P de M, tragédie de l'amour romantique ou tragédie du péché?';
Auguste Anglès, 'PC et André Gide'.
CR: Jean Mouton, *BSPC*, 16 (June 64).

An14 J.-L. Barrault, 'Ma Collaboration avec C' (10.5.68). See Bp21.

An15 Jean Mouton, 'Sur C et la peinture' (27.5.68).

An16 Colloque sur l'expression figurée en littérature: G. Gadoffre on C (15.11.69).

Exhibition:

An17 Exhibition organised by Mme V. Fougère, Victoria & Albert Museum, London, on *French Theatre Art (1935–1955).* Designs and maquette for *S de S* by L. Coutaud (1943); designs for *LCC* by Max Ingrand (1953); design for *P de M* by Labisse (1948).

STAGE PRODUCTIONS, U.S.

Ap1 *Tidings* (Aa2), Seattle: Little Cornish Theatre, summer season 1921, dir. Maurice Browne.

CR in *Drama* (Chicago), (Mar. 22), 200, very favourable.

Ap2 *Tidings* (Aa2), NY: Garrick Theatre, 25.12.22 – Jan. 23 (32 perfs.). The Theatre Guild, staged by Theodor Komisarjevski, settings by T. K. and Lee Simonson; Jeanne de Cazalis (Violaine), Ch. Francis (Pierre), Mary Fowler (Mara), Percy Waram (Jacques).

Most dailies admire staging but deride plot, translation and diction: 'a not too dramatic poet . . . voices arid, sapless . . . tedium', *NY Herald* (25.12.22); cf. *NY Times, Sun, Globe* (26th), *Telegraph* (27th), *Daily News* (28th) etc. L. Lewisohn, *The Nation* (24.1.23), savage. Poetic nature of the play recognised by *New Republic* (10.1.23), *Theatre Magazine* (Mar. 23), *Theatre Arts*, VII, 2 (Apr. 23), 99–100, 104–5 (photos). Photos in *Vogue* (1.3.23).

Ap3 *L'Annonce*, San Francisco: Théâtre d'Art, 26–31.12.27, staged by André Ferrier; A. Ferrier (Pierre), I. Bietry (Violaine).

Cf. Bh4, p. 162: 'rather indifferent audiences . . . too little action . . . too many long speeches . . . great reading drama'. For C, a success (*Journal*, I, 811).

Ap4 *Tidings*, Pittsburgh: Carnegie Institute of Technology, 1928. Designed by E. Martin-Browne.

Theatre Arts, XII, 9 (Sept. 28), 636, ill.; cf. *Drama Critique*, IV, 1 (Feb. 61), 31–7 on E.M.-B.

Ap5 *L'Annonce*, NYC: Hunter College (on initiative of Ch. de Fontnouvelle, friend of C and future founder of Lycée Français), 1929 or 1932.

Ap6 *Tidings*, 24.12.29 (unidentified production deplored in *Journal*, I, 894).

Ap7 *Tidings*, Chicago: Goodman Theatre, 7–10.12.31, dir. Maurice Gnesin, designed by V. Roediger, ill. in *Theatre Arts*, XVI, 7 (July 32), 582.

Ap7a *Tidings*, Rosary Coll., River Forest (Ill.), 1939, dir. David Itkin.

Ap8 *Tidings*, Montreal: Church of the Messiah, 26.3.–2.4.39 (7 perfs.). Everyman Players, dir. Eric Stangroom. Music arranged by George M. Brewer, chorists under dir. of Mrs K. Miller. Photo in *The Standard*, Montreal (25.3.39).

Ap9 *Chr. Colomb* (opera, extracts: tableaux I, 12 & II, 6), NY, Museum of Modern Art, 27.12.40. Recital with Darius

Milhaud (piano) and Madeleine Milhaud (narrator).

Announced in *NY Times* (22.12.40), IX, 7, recalling C-Milhaud collaboration.

Ap10 *L'Annonce*, NY: Barbizon Plaza Theatre (58th Street), 20–23.5.42, Ludmilla Pitoëff (Violaine), Varvara Pitoëff (Mara), Youl Bryner (Pierre, Jacques), Pierre Claudel (The Mayor), Georges Pitoëff Jr. (Apprentice).

NY Times (21.5.42), brief but favourable. See also Aniouta Pitoëff, *Ludmilla, ma mère*, Paris: Julliard, 1955, p. 252.

Ap11 'Unto us a child is born' (excerpt from *Tidings*, miracle scene), Oakland (California) Mills College, 8.12.43, pres. by The Drama Ass. and the Choir of Mills College, dir. Marian Long Stebbins, stage manager Edith Wiener, dir. of the choir Luther B. Marchant. Music composed for the production by Darius Milhaud.

CR: *Leaves from the College Calender* (Mills College, Oakland, Ca.), series 14, no. 7.

Ap12 *Tidings*, Chicago: The Art Institute, Goodman Memorial Theatre, 2–19.12.43 (14 perfs.), dir. Maurice Gnesin, settings and costumes by Blair von Albrecht. Marty O'Brien/Helen Johnston (Violaine), John X. Padovano (Pierre), Barbara Berger/Lillian Meyers (Mara), Lloyd Marvin West (Jacques).

Ap13 *Tidings*, Catholic Univ. of America, Washington, D.C., Dept of Drama, 8.2.–3.3.45. See *National Catholic Theatre Conference (Production Calender)*, IV, 5 (Feb. 45), 3.

Ap14 *Jeanne au bûcher,* NY: Carnegie Hall, 1–2.1.48. NY Philarmonic Orchestra, Westminster Choir, dir. Ch. Münch; Vera Zorina (Jeanne), Raymond Gerôme (Frère D.), (in street clothes except for V.Z.).

Olin Downes, *NY Times*: 'a brilliant score . . . musical theatre of 1st rank'; *New Yorker* (10.1.48): 'absorbing all the way through'; *The Sun* (2.1.48); *France-Amérique* (11.1.48).

Ap15 *Tidings*, Loras College, Dubuque (Iowa), dir. Rev. Karl Schroeder, 2–3.4.49; *Catholic Theatre,* VIII, 7 (Apr. 49), 7.

Ap16 *Tidings*, La Salle College, Philadelphia, 1st weekend in March, 1950: *Catholic Theatre*, IX, 6 (Mar. 50), 4.

Ap17 *Tidings*, Catholic Drama Associates, Salt Lake City, 31.3.50: *Catholic Theatre*, IX, 9 (June 50), 3.

Ap18 *Chr. Columbus* (1st American perf. in concert form), tr. Arnold Perry, NY: Carnegie Hall, 6–7.11.52; the Philharmonic Symphony Society, dir. D. Mitropoulos with Schola Cantorum, dir. H. Ross.

'A poor audience reception . . . a bad to indifferent press . . . colossal chaos from which there emerge only intermittent positive

values.' Henri Cowell, *Musical Quarterly*, XXXIX (Jan. 53), 102–3; *NY Times* (7.11.52), 20: 'Much too long, too literary and philosophic'; Bd6a: public irritated by religious aspect.

Ap19 *Tidings*, Mount Marty College, Yankton (South Dakota), 7–8.12.52: *Catholic Theatre*, IX, 5 (Dec. 52), 2 ('choir reading sections interspersed with dialogue', adapted by Sr Jeannette, OSB).

Ap20 *Tidings*, Immaculate Heart College, Hollywood, Joseph Rice & the students, no date, announced in *Catholic Theatre*, XI, 8 (Mar. 53), 3.

Ap21 *Tidings*, Academy of Our Lady, Chicago, adapt. & dir. by Thérèse Marie Cuny: *Catholic Theatre*, XIV, 4 (Jan. 56), 7.

Ap22 *Tidings*, Barry College, Miami: *Catholic Theatre*, XIV, 8 (May 56), 4.

Ap23 *Tidings*, Nazareth College, Rochester (NY), Catholic Drama Festival, 8.4.56 (selections) by the Thespians (Our Lady of Mercy High School) dir. by Sr Mary Pius, RSM: *Catholic Theatre*, XIV, 9 (June 56), 3.

Ap24 *LCC*, NY: Winter Garden, Broadway, 31.1–2.2.57, Barrault Company.

R. Coleman, *Daily Mirror* (31.1.57): 'transcends the barriers of language'; Herbert L. Matthews, *NY Times* (31.1.57): 'a piece of theatrical magic'; praise from *Women's Wear Daily, Daily News, Herald, World* (all 31.1.57), *Morning Telegraph* (1.2.57), *Christian Science Monitor* (2.2.57), *Brooklyn Daily* (4.2.57). See also Bn171 & Bp64.

Ap25 *Tidings*, Mount Saint Scholastica College, Atchinson (Kansas).

Janet Paterson, *Catholic Theatre*, XVI, 4 (Dec. 57), 6: 'C in Kansas': 'the most ambitious and successful undertaking in some time . . . [despite some flaws] fantastic situations were brought to reality by outstanding performances'.

Ap26 *Tidings*, College of St Mary, Omaha, Dec. 57: *Catholic Theatre*, XVI, 5 (Jan. 58), 17.

Ap27 *Tidings*, St Catherine College, St Paul (Minna.) Winter, 1959: *Catholic Theatre*, XVII, 1 (Jan. 59), 15.

Ap28 *Tidings*, Academy of the Holy Angels (Minna.): *Catholic Theatre*, XVII, 2 (Feb. 59), 10.

Ap29 *The Satin Slipper*, adapt. by Leo Brady, Catholic U. of America, Washington, D.C. (5–21.3.59).

Cf. Bn190 (Prof. Brady justifies his cuts, style, and production in reply to critics). *Catholic Theatre*, XVI, 13 (Dec. 58), 17.

Ap30 *L'Otage*, Tournée Rigault, NY: Phoenix Th. (26.10. & 2.11. 59); Washington: Lisner Auditorium (28.10.59); Princeton: McArthur Th. (29.10.59). Roger Dornes and Vieux

Colombier troupe, Hélène Sauvaneix (Sygne), Jean le Poulain (Turelure).

NY Times (28.10.59): 'a rich, vivid performance' but 'ideals clash somewhat hollowly'; *NY World* (27.10.59) & *Morning Telegraph* (28th), reticent; *Variety* (4.11.59), disdainful; Howard Hart, *The Village Voice* (4.11.59), enthusiastic about text, if not about acting.

Ap31 *Tidings,* San Francisco: Blackfriars Th. Dec. 59–Jan. 60, announcement (n.d.) in *Official Amusement Guide* (10.12. 59), 'The Professional West Coast Première of PC's Miracle Play, *The Tidings*'.

Ap32 *The Satin Slipper* (Ab6), The Little Theatre, Manhattanville College of the Sacred Heart, Purchase, NY. 24, 26–28.2.60, dir. Leon Katz (of Columbia U.), choreogr. by Janet Collins, score by Al. Rivett, with lecture by W. Fowlie (28th) & telegram from André Malraux.

Cf. *Catholic News* (20.2.60), *NY Times* (29.2.60), *Commonweal* (R. Hayes), & unpubl. letters from Mother Fiske & Mme de St Phalle to Pierre Claudel (Eric Bentley would have approved). Interview with student actors for Voice of America. *Manhattanville Alumnae Review* (Spr. 60) (with 4 photos); Howard Hart *The Village Voice* (2.3.60): severe: 'a courageous move . . . But there wasn't enough talent and understanding to nearly bring off a play like this'.

Ap33 *The Tidings* (Ab5) Los Angeles, Immaculate Heart College, 12–21.5.59, amateurs with some professionals. Restaged Sept. 61 at Abbaye Bénédictine Belge de Californie.

Cf. Speaight, Colloque de Cerisy '63, unpubl. letter to J. de L. CR in *NY Times; Examiner.*

Ap34 *Noontide* (Ab8) NY: Theatre Marquee, opened 1.6.61, dir. Paul E. Davis, prod. designed by Peter Harvey; Michael Wagner (Mesa), Tani Seitz (Ysé), George Morgan (de Ciz), Martin B. Rudy (Amalric).

Reviews: favourable in *NY Times, Herald* (2.6.61), *Telegram* (3.6.61) and *Saturday Review,* 44 (17.6.61), 51: 'beautifully performed and admirably translated'; ferocious in *NY Journal* (3.6.61), *Women's Wear Daily* (7th) and *New Yorker* (10th): 'Pregnant words and phrases swell magisterially and deliver mice'. Reservations in *Commonweal,* 74 (28.7.61): 'a brave unwisdom' & in *NY Herald* (14.6.61). Jerry Tallmer in *Village Voice* (8.6.61) extols Hart's lyric gifts but denounces the play as an exercise of 'self deluding male chauvinism and irresponsible romantic evasiveness'. A psychological error was made in using a 1925 and not a 1900 style.

Ap35 *Les Choéphores* (D. Milhaud) NY Philharmonic Orchestra, 12.10.61.

Ap35a *Tidings* (Aa29), Rosary Coll., River Forest (Ill.), 1962, dir. Robert Thompson.

Ap36 *Tidings* (Aa29), Skidmore Coll., Saratoga Springs, Skidmore Little Theatre, April 63 (4 perfs.), pres. by 'Omnibus', dir.

by Dorothy Chernuck, sets, lighting and costumes by John Workman; Richard Cuyler (Pierre), Dale Helward (Jacques) (both professional actors), Rosemary Shevlin (Violaine), Elizabeth Berger (Mara) (both students).

Ap37 *L'Annonce,* in French at U. of Dallas (Texas), 15 & 17. 12. 63; see *BSPC* 16. French Dept. Players of the U. of Dallas, dir. Rev. Moses Nagy. Professional adviser: Mr Gary La Vigne.

Ap38 *Tidings,* (adaptation based on Aa29) Grinnell Coll. (Iowa) Fine Arts Center, Roberts Theatre, 22–23.2.64, dir. Ned Donahoe; designer, Will M. Sherman; music, James Yannatos (pre-recorded music); program indicates interest of Roberts Theatre 'as functional as it is unconventional, and controversial'.

Ap39 *L'Annonce,* Tournée Rigault, 85 perfs. in university towns in Canada and north-east U.S.A., from Montreal (6.2.65) to Princeton (6.5.65). In New York: Barbizon Plaza (5–18.4. 65: 21 perfs.). Le Tréteau de Paris Company, dir. Pierre Franck, sets by P. Simonini, costumes by M.-H. Dasté. Danièle Delorme (Violaine), Madeleine Vîmes (Mara), Paul Descombes (Pierre), Jean-Claude Bercq (Jacques).

Hervé Alphand (French Ambassador in Washington) 'tournée triomphale', *BSPC,* 28 (Oct. 67): *Montreal Star* (8.2.68): 'one of the most affecting stage-offerings seen here for years'; very favourable: *NY Herald, Journal, World* (6.4.68), *Christian Science Monitor* (10.4.68); more reticent: *NY Times* (6.4.68), *Morning Telegram* (7.4.68): severe: *NY Post:* 'scarcely forceful drama . . . endless verbal recombining . . . the production is static for movement, histrionic for voice'.

Ap40 *The Tidings* (scenes from), staged by Pr Calvin Claudel as part of the Chapel Program at West Virginia Wesleyan Coll., 28.11.67; see *CN,* 1.

Ap41 *L'Homme et son désir,* by the students, at Mills Coll. (where D. Milhaud teaches), 25.4.67; see *CN,* 1.

Ap42 *Break at Noon* (Aa25), Baltimore: Mount St Agnes Coll., Dec. 67, dir. Dale E. Fern. Each performance preceded by an intro. to the play: on 8th by W. Fowlie, on 9th by H. Waters, on 15th by R. Girard, on 16th by F. Vial.

'Given C's evolution toward a dematerialized "parabolic" theater, one feels the playwright would have approved Pr Fern's decision to have a different actress portray each act's Ysé', *CN,* 1.

Ap43 *Tidings & Satin Slipper* (readings from), Catholic U. of America, Washington, D.C. (3.4.68); CR in Bk69.

Ap44 *Chr. Columbus* (Act I of Opera), San Francisco: War Memorial Opera House, 6.11.68, dir. Adolf Rott; sets and costumes by Wolfram Skalicki and David West.

Harold C. Schonberg, *NY Times* (7.10.68): favourable; see *BSPC,* 33 (Jan. 69).

Ap45 *Jeanne au bûcher* (oratorio), Boston: Cathedral of the Holy Cross, 22.11.68, The U. Chorale of Boston Coll.; see *CN,* 3.

Ap46 *Proteus* (Ab9), U. of Wisconsin, at Marinette Campus (4.12.68), Fox Valley Coll. (6th), Manitowoc Coll. (7th), Green Bay Campus (8th, 13th, 15th): 'A Satyr-Farce in Two Acts with Electronic Variations' (with movies and T.V. sets playing off a videotape recording), dir. Ivor A. Rogers, music dir. F. W. Doverspike.

Daily Northwestern (29.11 & 7.12.68); *The Post-Crescent* (Appleton, Wisc.) (22 & 28.11; 6 & 8.12.68); *Green Bay Press-Gazette* (22.11 & 1, 5 & 9.12.68).

Cf. *CN,* 3; *BSPC,* 33, 'France-Amérique' (23.1.69). All enthusiastic about text and production.

Ap47 *L'Echange,* Tournée Dorsay, 20 perfs. in U.S. & Canada (1.4–5.5.69): Amherst Coll., Mass. (9.4.69), Los Angeles, U. of California (11th), Fort Wayne, Indiana (15th), New York: Fashion Inst. of Technology (18th, 19th), Newport, R.I., Salve Regina Coll. (19th), Brown U., Providence, R.I. (1.5.69), Washington D.C.: Lisner Auditorium (3rd), Boston (5th); Laurent Terzieff (Louis Laine), Pascale de Boysson (Marthe), Madeleine Marion (Léchy), Michel de Ré (Th. Pollock).

See *BSPC,* 33 & 35 (1969): great success.

Ap48 *The Exchange* (Ab10), project, State U. of California.

BROADCASTS, U.S.

Aq1 23.8.59, NBC-TV & National Council of Catholic Men (Catholic Hour's Dramatic Series): 'Prouhèze in Hell & Heaven' (*The Satin Slipper*, adapted for the TV by Gereon Zimmerman, dir. by Martin Hoade).

CR & text in Bn190. Extensive cuts and simplifications.

Aq2 1960 (Holy Thursday), The Voice of America: interview at Manhattanville Coll. on Ap32, by J. P. Freysse, of Agence France-Presse.

Aq3 1961, The Voice of America: retransmission of Ap34.

Aq4 1962, ABC: reading of 'Death of Judas' by Frederick Rolf, prod. by National Council of Catholic Men, 'Directions 62'.

Newsweek, LIX, 14 (2.4.62): praise for actor and text.

Aq5 1962, NBA present at Ar13.

Aq6 1963, retransmission for N.E. of U.S. of Ar16.

Aq7 According to W. Fowlie (letter to J. de L. 1972), his tr. 'Way of the Cross' (unpubl.) read on NY TV by Siobhan McKenna (date not indicated).

It has so far proved impossible to establish more than this very tentative list.

LECTURES, CONFERENCES, EXHIBITIONS, ETC. IN U.S.

Ar1 29.3.27, NY: Barnard Coll. (Columbia U.): lecture by Marguerite Mespoulet: 'Introduction to PC's poetry', approved by C: see Bp11.

Ar2 1928, Yale U.: lecture course by Henri Peyre on *Théâtre.* See Bp18.

Ar3 1928–9, Alliance Française: lecture by M. Mespoulet on *L'Annonce,* & 'C's Gallery of Saints'.

Ar4 1942, Yale U.: reading of extracts from *l'Echange* by Ludmilla Pitoëff, invited by Dept. of French (Chairman, H. Peyre).

Ar5 Jan. 55, Princeton U. R. Speaight, 3 lectures on C's theatre.

Ar6 28.11.55, Alliance Française, Hotel Plaza, N.Y., H. Peyre, 'Grandeur de PC'

Ar7 2–3.4.56, The Catholic Renascence Soc., Hunter Coll. (NY City): 'Christian Humanism & Modern Thought', Symposium in Memory of PC, Chairman: Fernand Vial (Fordham U.); Rev. R. Bruckberger, O.P. 'The Theological Ideas of C', Armand Hoog (Princeton U.) 'C and the classical sources', Wallace Fowlie 'The poetics of PC', J. Cuneen (Coll. of New Rochelle), René de Lecain (St. John's U.).

Ar8 19.2.57, Yale U.: lecture-recital by J.-L. Barrault, organised by Dept. of French & School of Drama: great success.

Ar9 26.7.60, Los Angeles: Immaculate Heart Coll., Barna Avré, 'The Poetry of PC'.

Ar10 22.11.60, Alliance Française, NY: Ch. Dédéyan, 'C poète de la création'.

Ar11 14.12.60, Los Angeles: Mount St Mary's Coll., B. Avré, 'Tobie & Sara'.

Ar12 Late 1961: reading of Ab7 (Prologue) in a café in Greenwich Village (see *BSPC,* 8).

Ar13 Early 1962: reading of Bd8 (extracts) at Bradenton Museum (see *BSPC,* 9).

Ar14 1962: reading of Aa25 Berkeley U. (see *BSPC,* 9).

Ar15 1962: mobile exhibition organised by M. Morot-Sir, cultural attaché in Washington.

Ar16 5–8.4.63, TV interview with E. Roberto, Pres. of Canada C. Soc. from 5th Salon du Livre, Montreal (with C's desk as centrepiece), shown in Canada and N.E. of U.S.

Ar17 Oct.–Nov. 63, Canada & U.S. Alliance Française; lecture tour by Alain Cuny.

Ar18 15–17.12.63, Dallas Coll. Exhibition of documents, organised by Rev. Moses Nagy, on C's life & work (cf. Ap37).

Ar19 July 1964, Catholic U. of America, Washington: summer course on C by Yvonne Bâtard (U. de Rennes); 23.7.64, public lecture on 'C et l'Amérique'.

Ar20 1964–5, U. of Rhode Island: H. Waters, M.A. course.

Ar21 20 & 22.12.64, 3 & 5.1.65, Alliance Française, NY: four lectures by M. Vitols (Marymount Coll.).

Ar22 1965–6, Middlebury Coll., Vermont: M. C. Bourcier, lecture-course.

Ar23 July, 66, Institut Français, NY: lecture by Fr. Varillon.

Ar24 Dec. 67, Mount St Agnes Coll.: H. Waters, lecture on *P de M* (copy in SPC Arch.).

Ar25 March 68, Holy Family Coll., Torresdale, Penn.: Exhibition organised by Sr Mary Immaculate.

Ar26 3–4.4.68, Catholic U. of America, Washington: 3rd Symposium in Comparative Literature, H. Hatzfeld, Chairman; A. Maurocordato etc., 'Medieval Drama & its Claudelian Revival' (see Bk69).

Ar27 17.9.68, San Francisco State Coll., founding by Prof. Marie-Hélène Pauly of the California branch of the Société PC (for its activities, see Ab10 & 15).

Ar28 Nov. 68, Boston: Henri Peyre, lecture on *C. de l'Est.*

Ar29 29.12.68, at NY, founding of PC Society, at MLA Convention. Pres. Calvin Claudel; Bulletin: *Claudel Newsletter* (H. Waters) Annual Meetings: 28.12.69, Denver (Colorado), Chairman Calvin Claudel; 28.12.70, Dallas (Texas), M. Nagy, New Pres. Louise Witherell (U. of Wisconsin); 1971: Program Chairman A. Cisnaru (Texas Techn. U.), New Pres., Léon Bourke.

Ar30 1968: Mobile exhibition organised by Services culturels de l'Ambassade de France (see Bn250).

Ar31 1968, U. of California, Davis; Jean Hytier, 'La Dramaturgie de C' (seminar).

Ar32 1969, Columbia U., NY: Claude Martin, course on C's dramatic and lyric work.

Ar33 1970–1, U. of NY & various branches of Alliance Française: Henri Claudel (French consul general at NY), 'C tel qu'il était', on *Journal.*

Ar34 1972, Northeast MLAA Annual Convention, Skidmore Coll. (Saratoga Springs, NY), PC section (8.4.72), Pres. Harold A. Waters, Secr. J. P. Cap (Lafayette Coll.): J. P. Cap, 'C. aujourd'hui et demain'; Lynne L. Gelber (Skidmore Coll.), 'Camille C's art & influence'; Joan S. Freilich (Walden School, NY), 'Imagery in *S de S*'

Ar35 Services culturels de l'Ambassade de France (972 Fifth Ave., NYC, 10021) offer two films: *Portrait-Souvenirs* (nos. 3052–3) & *PC* (3043) produced by O.R.T.F. (Paris), and, among their 'Radio-Tapes on French Literature' an extract from *S de S* at the Comédie-Française.

INDEX OF WORKS PRODUCED OR BROADCAST
Sections Ak-Ar

Theatre

As1 *L'Annonce faite à Marie* Ak19; Ap3, 5, 10, 37, 39

As2 *Break of Noon* Ak25; Ap42; Ar14. (See also As5, 12, 13, 15, 16)

As3 *Les Choéphores* Ap35

As4 *Chr. Colomb/Columbus* Ak7, 20; Ap9, 18. (See also As11)

As5 *The Divide of Noon* Am7. (See also As2, 12, 13, 15, 16)

As6 *L'Echange* Ap47; Ar4 (extr.)

As7 *The Exchange* Ak1, 8; Ap48; Ar13

As8 *L'Homme et son Désir* Ap41

As9 *The Hostage* Ak3; Am1. (See also As14)

As10 *Jeanne d'Arc au bûcher/J. of A. at the Stake* Ak14, 16, 22, 24; Am2; Ap14, 45

As11 *Le Livre de Chr. Colomb* Ak15; Ap24

As12 *Meridian* Am3. (See also As2, 5, 13, 15, 16)

As13 *Noontide* Ap34; Aq3. (See also As2, 5, 12, 15, 16)

As14 *L'Otage* Ap30. (See also As9)

As15 *Partage de Midi* Ak10, 23; An9 (extr.). (See also As2, 5, 12, 13, 16)

As16 *Partage de Midi* (tr. Watson) Am11. (See also As2, 5, 12, 13, 15)

As17 *The Prince* Ar12 (extr.)

As18 *Protée* Ak18

As19 *Proteus* Am9; Ap46

As20 *The Satin Slipper* Ak11; Ap29, 32, 43 (extr.); Aq1 (adapt)

As21 *Le Soulier de Satin* Ak21; An9 (extr.)

As22 *The Tidings brought to Mary* Ak2, 4, 5, 6, 12, 13; Am4; Ap1, 2, 4, 6, 7, 7a, 8, 11 (extr.), 12, 13, 15, 16, 17, 19, 20, 21, 22, 23, 25, 26, 27, 28, 31, 33, 35a, 36, 38, 40 (extr.), 43 (extr.). (See also As1)

As23 *Tobie et Sara* Ak18

Poetry

As24 *Cantate à trois voix* (extr.) An9; Ah1

As25 *Five Great Odes* Am5, 6

As26 *The Way of the Cross* (extr.) Aq7

Prose

As27 *'Death of Judas'* Aq4

As28 *'The Defence of Judas'* Am8

B: SECONDARY MATERIAL

BOOKS AND THESES WHOLLY OR SUBSTANTIALLY ON CLAUDEL, G.B.

Ba1 O'Flaherty, Kathleen, *PC & the Tidings brought to Mary,* Cork U.P., 1948, ii + 141 pp. & Westminster: The Newman Press, 1949.

Presentation rather than criticism. Unreserved enthusiasm.

Ba2 Mulligan, D., 'La Spiritualité de C', M.A. thesis, Galway, National U. of Ireland, 1950.

Ba3 Ryan, Mary Perkins, *Introduction to PC,* Cork U.P. & Oxford: Blackwell, 1951, 111 pp.

Well-informed. Defends C's orthodoxy against supercilious critics. Analyses C's progress to *S de S.*

Ba4 Chiari, Joseph, *The Poetic Drama of PC,* London, Harvill Press, 1954, 186 pp. (Pref. by T. S. Eliot); repr. N.Y.: Gordian, 1969.

Refers to other English & French attempts, incl. Eliot & Fry, to create poetic drama; underestimates role of burlesque in C. *TLS* (15.10.54) judges it penetrating but too slow and theoretical; See Bml26; Bm129; Bml30; Anne Freemantle, *Commonweal,* 61 (3.12. 54), 257 (dislikes digressions); Girdlestone, *French Studies,* IX (1955), 370–2 (condemns digressions and factual errors).

Ba5 Beaumont, Ernest, *The Theme of Beatrice in the Plays of C,* London: Rockliff, 1954, x + 102 pp. French tr. H. Foster & author *Le Sens de l'amour dans le théâtre de C,* Paris: Lettres modernes, 1958, 163 pp.

Development of Bm107: pagan and romantic mingle with Dante's ideal in C. Analysis of heroines. Love incompatible with marriage. See Bm138 (considered solid and perceptive; very favourable review); Bm130; Girdlestone, *French Studies,* IX (1955), 174–6: praise for giving way neither to dithyrambs nor to savagery.

Ba6 Bonning, H. K., 'The Influence of C's Diplomatic Travels upon the Evolution of his Theatre', MA thesis, Exeter U., 1961–2.

Ba7 Wood, Michael, G., 'The Dramatic Function of Symbol in Maeterlinck and C', PhD., Cambridge, St. John's, 1962–3.

Ba8 Maurocordato, Alexandre, *Anglo-american Influences on PC, I: Coventry Patmore,* Geneva: Droz, 1964, 162 pp.

All C's inner adventure is involved in this study of Patmore's thematic and stylistic influence on the *Odes.* Analysis of C's borrowings and adaptations. P. Brunel, *BSPC,* 19; Bn250; E. Beaumont, *L'Ode claudélienne: deux exégètes*, Paris: Minard, Archives des Lettres Modernes No. 8, 40pp.

Ba8a Johnson, L. A. M., 'La Femme dans l'œuvre dramatique de C, 1884–92', M.A. thesis, Manchester, 1966–7.

Ba8b McCarthy, P. A., 'The Ironic & comic elements in the drama of C', thesis, King's Coll., London, 1967–8.

Ba9 Griffiths, Richard, *C, a Reappraisal,* London: Rapp & Whiting, 1968, 197 pp., & Chester Springs (Pa): Dufour, 1970.

Invites 'Anglo-Saxons' to judge on an artistic and literary level, without prejudice of a political, religious or personal order. Collective work composed for the Centenary. Excellent.

R. Griffiths	'C in all honesty'
B. Howells	'The enigma of *Partage de Midi*'
A. Barnes	'*L'Annonce faite à Marie* at Hellerau'
Michael Wood	'Providence's play: *S de S*'
Moya Laverty	'*Jeanne d'Arc au bûcher* and its place in the work of C'
Edw. Lucie-Smith	'The *Cinq grandes odes* of PC'
Ernest Beaumont	'C and Sophia'
Elfrieda Dubois	' "La prosodie me fut enseignée par les psaumes" . . . Some reflections on C's verset'
Gilbert Gadoffre	'C and Balzac'
Witold Leitgeber	'Poland in the life and works of C'
Paul Claudel	'Pour une réunion franco-polonaise'
Jean Mouton	'The Albums of PC'
Patrick McCarthy	'C, Patmore and Alice Meynell: some contacts with English Catholicism'
Alexander Mavrocordato	'Meditations on a text by C'

See Bm211; Bm212; Bn271. *The Month,* June 69 (W. N. Ince); *Forum for Modern Language Studies,* April 70, p. 205; *Modern Language Review,* Jan. 70, pp. 175–6 (E. Beaumont); *Library Journal* (NY), 95 (1.10.70), 3284: high praise, esp. for Beaumont; *French Review,* XLIV (1970–71), 607–8 (W. H. Matheson); *French Studies,* XXV (1971), 103–4 (M. -F. Guyard).

Ba10 Wooldridge, G. P., 'Religious Belief in Selected Works of C', M.A., U. Coll. of Wales, 1969.

Ba11 Zagar, M. D., 'Decadent Themes in PC's Dramatic Works', Ph.D., London, 1969.

Ba12 Body, J. A., née Tindell, 'The Theme of Marriage in the Works of PC', M. Litt., Newnham, Cambridge, 1970.

WORK IN PROGRESS, G.B.

Bb1 Allen, Louis, *A Study of the Poetry of C, Segalen & Saint-John Perse.*

Bb2 Allen, P., 'Mises en scène des drames de PC jusqu'en 1955' (doctorat 3e cycle, Strasbourg).

Bb3 Baxter, M. J., 'The Correlation between the Poetry and Plays of C' (M.A., Exeter).

Bb4 Beaumont, Ernest, *Etat présent des études sur les 'Cinq Grandes Odes' de C.*

Bb5 Gadoffre, Gilbert, Critical edn of *C. de l'Est.*

Bb6 Howells, B. P., 'The Problem of Evil in the Work of PC, with particular reference to the Plays' (Ph.D., King's, London).

Bp7 Hugh, D. F., 'C & Valéry devant l'infini pascalien' (Ph.D., Manchester).

Bp8 Jackson, J., 'Le Thème de la mer et de l'eau dans l'œuvre de PC' (M.A., Exeter).

Bp9 Little, Roger, 'C & Saint-John Perse' (article).

Bb10 Murphy, Norah, 'A comparison of PC with G. M. Hopkins' (Oxford).

Bb11 Steer, M. F., 'PC as a Critic of French Literature' (B. Litt., Somerville, Oxford).

BOOKS WHOLLY OR SUBSTANTIALLY ON CLAUDEL, U.S.

Bc1 Fowlie, Wallace, *PC*, Coll. Studies in Modern European Lit. & Thought, London: Bowes & Bowes, 1957, 110 pp.

Analyses C's theoretical writings via the best French critics – Friche, Madaule, Peyre – of the period. More attracted by C's metaphysics (union of faith and poetry) than by verbal excesses. Parts 4 (literary fortunes) & 5 (biblical commentaries) break new ground. See Bn178; J. Raymond, 'The Unknown Titan', *Sunday Times* (19.1.58), (favourable); *YMLS*, XIX (1957), 159-60 (very unjust); 'The Enigma of the Poet', *NY Times Book Review* (23.3.58), 32; *TLS* (31.1.58), 65: upbraids Fowlie ironically for concluding before expounding and for trying to convert readers supposed 'bigoted and blind Protestants or agnostics'.

Bc2 Avré, Barna M., *The 'Hostage' of PC, An Essay of Literary Psychology*, pref. by Henri Guillemin, foreword by Paul Bonnet, 1st American edn 1961, 130 pp. (tr. from French, Quebec: Edns du Soleil, 1961, 122 pp.).

Eve Mathis, *BSPC*, 10 (June 62), very favourable. See Bn216.

Bc3 Chaigne, Louis, *PC, the Man & the Mystic*, tr. from French (Bp43) by P. de Fontnouvelle, NY: Appleton, 1961, 280 pp.

See Bm168; Bm169 (judged useful for understanding religious psychology of French, but serious reservations about C, esp. for intransigence, although his triple career is admired); Bn231. Chaigne was C's friend from 1925.

Bc4 Berchan, R., *The Inner Stage. The Quest for Serenity in the Early Works of PC* (Columbia Ph.D. thesis, 1964), Michigan State Press, 1966, 118 pp.

C reaches a compromise seeing himself as a 'poet-priest', as a solution between his artistic & religious vocation. CR: *French Review* (Nov. 66); *Romanic Review* (Dec. 68); *Symposium* (Apr. 70); *CN 6* (Oct. 70), ('sound and stimulating'); *TLS* (29.9.66), 900: favourable.

Bc5 Matheson, W. H., *C & Aeschylus, a Study of C's Translation of the Oresteia* (Ph.D. thesis, Michigan, 1962), U. of Michigan Press; London: Cresset Press, 1965, 231 pp.

Theoretical & practical influence of Aeschylus on C. See C. W. Macleod, *MLR*, LXII (Oct. 68); A. Podlecki, Bn264 (favourable).

Bc6 Waters, Harold A., *PC*, NY: Twayne, 1970, coll. TWAS No. 92, 196 pp.

Optimistic intro. for American readers.

Bc7 Horry, Ruth N., *PC and Saint-John Perse: Parallels and Contrasts*, Chapel Hill: U. of N. Carolina Press, 1971.

132pp.

See Bn271; R. Little, *French Studies* (a fine subject inadequately treated; gaps and errors); *Year's Work in MLS* (1971): 'abstract and lofty apology for C, as against poet of the merely mundane'.

Bc8 Watson, Harold M., *C's Immortal Heroes: A Choice of Deaths,* New Brunswick: Rutgers U. P., 1971, xiii + 199pp. Publ. of Bd17.

CR: *Benedictine Review* (June 72).

Bc9 MacCombie, J. A., *The Prince and the Genie: A Study of the Influence of Rimbaud on C,* U. of Massachusetts Press, 1972, xvii + 197pp. Publ. of Bd16.

Bc10 Announced by Toronto U. P.: publ. of Bd21.

COMPLETED PH.D. THESES (TO 1971), U.S.

Bd1 Richards, Sr Mary Innocentia, 'The Mysticism of PC', U. of California, 1934 (SPC Arch. at Brangues).

Bd2 Desautels, Armand, 'Le Sacrifice du Christ chez PC & Ch. Péguy', 3 vols, Harvard, 1941.

Bd3 Newell, Sanford H., 'A Study of PC's *L'Annonce faite a Marie'*, The U. of Carolina Record, Grad. School Series No. 64, 1954, 254pp. (see *U. of N. Carolina Abstracts).*

Bd4 La Vallée, Marie Marthe, 'The Artistic World of PC', Columbia U., 1956 (see *Diss. Abs.*, XVI, 1956, 330).
Serious work on poet's mission and formal elements.

Bd5 Waters, Harold A., 'C & the City of Men', U. of Washington (see *Diss. Abs.* XVI, 1956).
Penetrating study on a work little known at the time.

Bd6 Martin, Catherine Rita, 'The Concept of Universal Harmony in the Work of PC', Columbia U., 1956, 189pp. (see *Diss. Abs.*, XVI, 1956).
Copy in SPC archives accompanied by letter from C (27.7.53). He approves the plan and underlines evil as 'une interférence perverse dans ce qui est'. He corrects one idea: 'Je ne suis pas aussi partisan de la monarchie et du Moyen-Age que vous croyez.'

Bd6a Quinn, Seabury, Jr, 'Ideological Spectacle: Theory and Practice',Yale U., 1958, 289pp.
C pp. 213–53: Barrault's efforts to make 'palatable for a large public' *LCC* which had bored and irritated as a concert. See Ap18, 24.

Bd7 Uhl, Rose M., 'Religion in the Characters in the Plays of PC', Pittsburgh, 1958, 107pp. (see *Diss. Abs.*, XIX, 1958, 1370).
Rational exploitation of C's 'Lettre au Temps'.

Bd8 Caplan, Philip, 'A translation of 3 plays by PC, *L'Echange, Partage, Tobie*', Denver, 1960 (cf. Ab5).

Bd9 MacLeod, S. R., 'Problems of Poetry & Dramaturgy in Modern Verse Drama', Florida, 1961, 368pp. (see *Diss. Abs.*, XXIX, 1961, 904A).
Deals with Fry, Eliot, Claudel, Lorca, Brecht; concludes in favour of Lorca, who solved the technical problems best.

Bd10 Wiedner, Elsie Margaret, 'The use of the theatre for the presentation of metaphysical ideals; a comparative study of W. B. Yeats & PC', Radcliffe, 1961.

Bd11 Cingras, G. E., 'The Categories for Tragedy in the Contemporary French Drama', Washington, 1962, vi + 397pp.
A very closely thought out examination of five aspects of tragedy in

Aristotelian theory, as they are used & expanded, in 53 plays by Anouilh, Camus, C, Cocteau, Gide, Giraudoux, Lenormand, Marcel, Montherlant & Sartre.

Bd12 Markus, Thomas Benjamin, 'The Concept of Communism in the Modern French Theater', Tulane U. (see *Diss. Abs.*, XXIII, 11, May 63, 4460–1).

On Genet, Beckett, C & Sartre.

Bd13 Talley, Jerry B., 'Religious Themes in the Dramatic Works of G. B. Shaw, T. S. Eliot & PC', U. of Denver, 1964 (see *Diss. Abs.*, XXV, 6, Dec. 64, 3750).

Bd14 Bras, Monique T., 'PC et Maurice Pottecher: une époque, deux attitudes poétiques', Duke U., 1965 (see *Diss. Abs.*, XXVI, 1966, 2202).

Opposes, following C's letter to Pottecher, dramatists who 'parlent au peuple, l'humanité en marche' and those who 'parlent à la place du peuple', bearing witness to their faith, like C.

Bd15 Deuel, Mildred Thompson, 'The Spiritual Development of PC (1889–1905)', NY U., 1965 (see *Diss. Abs.*, XXVII, May 67, 3867 A).

Bd16 MacCombie, J. A., 'L'Ange et la bête: A Study of the Influence of Rimbaud on C', Yale U., 1965 (see *Diss. Abs.*, XXVI, 1966, A 666). Publ. Bc9.

Resolutely thematic and technical, non-historical, study.

Bd17 Watson, Harold M., 'The Theme of Death in Three Plays of PC', Colorado U., 1965, 432pp (see *Diss. Abs.*, XXVII, 3, 784–5 A).

Studies this theme in relation to others in *TO, P de M* & *L'Annonce*. Existential data given particular attention. Publ. Bc8.

Bd18 Zillmer, Herman L., 'A Study of the Use of Symbol in the Dramatic Aesthetics of Mallarmé, Maeterlinck, Valéry & C', U. of Wisconsin (Madison), 1965.

Bd19 Goitein, Denise R., 'Jewish Themes in selected French works between the two World Wars', Columbia U., 1967 (on C, Lacretelle, Montherlant, Duhamel, Bloch & A. Cohen), (see *Diss. Abs.*, XXVIII, 1968, A 4173–4).

Disparate but valuable because involves mystical and sociocultural levels in turn. In C, final meeting of Pensée and Orian prefigures that of authentic Israel and purified Christianity.

Bd20 Strmen, Karol Adam, 'Les Trois Odes de PC: Exégèse des *Muses* de *L'Esprit et l'eau* et de *Magnificat*' (see *Diss. Abs.*, XXVII, 10, Apr. 67, 3472–3 A).

Bd20a Louis, William Joseph, 'Victim souls in C's dramas', Stanford U., 1969, 168pp. (see *Diss. Abs.*, XXX, 1969, 3574–5 A).

Bd21 Freilich, Joan, 'PC's *Le Soulier de Satin*: A Stylistic Study of the Imagery & a Structuralist Interpretation', Columbia U., 1970.

Bd22 Sr Maria-Immaculata, 'Le Voyage dans l'œuvre de PC', Middlebury (Vt), (see *B.S.P.C.* 37, Feb. 70).

Bd23 Erwin, John, 'Mallarmé & C: An Intellectual Encounter', 1970, abstract in Bn272.

Bd24 Humes, Joy N. 'A Study of the very present worlds of C & Péguy', Northwestern U., 1970, abstract in Bn272.

Bd25 O'Leary, Ann, 'Le Thème de la terre dans l'œuvre de PC', Iowa U., 1970, abstract in Bn272.

Bd26 Gelber, Lynn, 'The *Critique créateurs* & the Art Criticism of PC', Colorado U., 1971, abstract in Bn272.

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Be1 Howard, Eleanor B. Mary, 'The Spiritual Development of PC', Columbia U., 1924.

Be2 Mespoulet, Marguerite, 'A Short Introduction to C's Poetry', Wellesley College (Mass.), 1927.

Well documented for the time. Letter from C with copy in SPC archives.

Be3 Derdeyn, Madeline, 'Le Mysticisme catholique dans l'œuvre dramatique de PC', Syracuse, 1928.

Be4 Gibbons, Sr Kathryn Marie, 'The Medieval Spirit in the Drama of PC', Notre Dame (Indiana), 1930.

Be5 Carway, Francis J. S., 'The Dramas of PC', Columbia, 1932.

Be6 Hoffman, Mary, 'The Primitive Outlook in the Early Lyrical Works of PC', Columbia, 1932.

Be7 Lyons, Sr Rose Irma, 'PC: Mystic and Realist', Washington U., (Seattle), 1933.

Be8 Blakely, Sr Claire, 'L'Idée religieuse dans l'œuvre dramatique de PC', McGill, 1935.

Be9 Tracy, Ina J., 'PC and the Intellectual Drama', S.U.N.Y., Buffalo, 1936.

Be10 Reidy, Sr Saint John, 'An Analysis of References to Religious Elements in *L'Annonce faite à Marie* and *La Jeune Fille Violaine*, plays written by PC', Cath. U. of America, 1936.

Be10a Peterson, Evelyn L., 'The genesis and devlopment of a Claudelian type, *The Young Girl Violaine*', Claremont College, 1936, SPC Arch., 44pp.

Be11 Bosetti, Mercedes Marie, 'Women Characters in the Drama of PC', Columbia, 1941.

Be12 Sobozak, J. Austin, 'Coventry Patmore and PC: the function of the poet', Notre Dame (Indiana), 1942.

Be13 Taylor, Erma Jean, 'Some Aspects of PC', Oregon, 1942.

Be14 Lanctot, Sr Agnes, 'The Liturgical Concept of Life in Gerard Manley Hopkins and PC', Notre Dame (Indiana), 1943.

Be15 Des Plaines, Sr Thérèse Gabriel, 'Le Renoncement dans l'œuvre de PC', Columbia, 1944.

Be16 Weber, Edwin J., 'Biblical Expression in *L'Otage*', Ohio State U., 1945, SPC Arch. at Brangues.

Be17 Brunberg, Mary Romelle, 'A Theory of Catholic Poetry

applied to the Works of PC, Evelyn Waugh, and Eric Gill', Iowa, 1945.

Be18 Carrol, Sr Patricia Ann, 'A Comparative Study of the Theatrical Effectiveness of the Major Dramatic Works of PC and Henri Ghéon', Cath. U. of America, 1945.

Be19 Grant, Sr Clarence Marie, 'Liturgy in the Lyrics of PC', Cath. U. of America, 1945.

Be20 Nemerever, Mary Addleman, 'L'Orientalisme de PC', Ohio State, 1946.

Be21 Cuneen, Joseph P., 'Christianity as the Source of Conflict in the Dramatic Work of PC', Cath. U. of America, 1947.

Be22 Schlitzer, Sr Mary Evelyn, C.S.J., 'Naturalism in the Lyrical Poetry of PC', Cath. U. of America, 1948.

Be23 McQuillan, Helen, 'PC, the Growth of his Reputation, 1890–1918', Columbia, 1950.

Be24 Missires, Helen James, 'C's *P de M*: A Crisis and a Resolution', Columbia, 1951.

Be25 Berchan, Richard, 'PC's *Les Muses*: An Exegesis', Columbia, 1952.

Be26 Burkart, Sr Clare Elizabeth, S.N.J.M., 'Sacrificial Women Characters in the Dramas of PC', Cath. U. of America, 1952.

Be27 Newell, Sanford Hammer, Jr, 'A Study of PC's *L'Annonce faite à Marie*', North Carolina, 1952.

Be28 Hale, Julianne, 'A Study and Production Script of PC's *The Tidings* . . .', North Carolina, 1954.

Be29 Hogart, Marion L., 'The Two Versions of *La Ville*; Progress and Perspective', Columbia, 1954.

Be30 Ryba, Theresa Marie, 'Le Rôle rédempteur de la femme dans le théâtre de PC', S.U.N.Y., Buffalo, 1954.

Be31 Wolfe, Ruth S., 'The Third Dimension in C's *Le Soulier de Satin*', Columbia, 1954.

Be32 Brou, Sr M. P., 'A Study of Feminine Psychology as revealed in representative dramas of PC', L.S.U., 1955.

Be33 Siegel, June S.,'*Le Soulier de Satin* and the Drama of C', Columbia, 1955.

Be34 Augst, Paul Marie Bertrand, 'L'Amour dans la première partie de l'œuvre de PC', Colorado, 1956.

Be35 Strmen, Karol Adam, 'Introduction à la cosmologie de PC', Western Reserve', 1956.

Be35a Zwingmann, Sr Marcella, O.L.M., 'The Mystical Body as the unifying theme in C's *S de S*', Cath. U. of America, 1958. SPC Arch., 71pp.

Be36 Kammin, Edwin R., 'The Collaboration of PC and Darius Milhaud', Columbia, 1959.

Be37 Shakun, Norma R., 'A Stylistic Analysis of some Variants of PC's *L'Annonce faite à Marie*', Columbia, 1959.

Be38 Deseta, William F., 'A Production Study and Text of PC *The Satin Slipper*', Cath. U. of America, 1960.

Be39 Randall, Mary Jo, '*Partage de Midi (The Moment of Noon).* A translation', Cath. U. of America, 1960.

Be40 Campbell, Kenneth, 'A translation of PC's *Conversation sur Jean Racine*', Cath. U. of America, 1961.

Be41 Hauser, Richard, 'Le Présent dramatique dans le théâtre de PC', Yale, 1961.

Be 42 Mandin, Sr Mary Augusta, 'The Eternal Woman and the Eternal Feminine in the Light of C's Vision', Washington U. (Seattle), 1961.

Be43 Abbot, Carmela Clark, 'History and Tradition in PC, a study of five later plays', Ohio State, 1962.

Be44 Arthur, G., 'Le Message de C tel qu'on le découvre dans les *Cinq Grandes Odes*', Georgetown, 1962.

Be45 Greely, Sr Elizabeth Ann, C.P., 'A Study of Paradox in PC's *L'Annonce faite à Marie*', Cath. U. of America, 1962.

Be46 McLaughlin, Sr Mary Ellen Francis, 'A Study of the Function of Imagery in PC's *Partage de Midi*', Cath. U. of America, 1962.

Be47 Zang, Mary Coralita, 'Anima: the Quest for the Found. A Study of the Soul's Discovery of its Proper Name in Four Dramas of PC', Ohio State, 1962.

Be48 Butters, Sr Mary Jude, W.S., 'Symbolism in *The Tidings Brought to Mary*', Cath. U. of America, 1963.

Be49 Williams, Donald Kenneth, 'Archetypes of Salvation in the Drama of C', Harvard, 1963.

Be50 Huzarewicz, Helen Emma, 'Le Rôle de la femme dans le théâtre de PC', McGill, 1964.

Be51 Lamberton, Robert Drummond, 'La Nouvelle Logique: étude de l'image dans les œuvres de PC jusqu'à 1910', Harvard, 1964.

Be52 Nicolais, Mother Lucille, O.S.U., 'A Thematic Analysis of Love in *Le Soulier de Satin* and *La Cantate à trois voix*, by PC', Cath. U. of America, 1964.

Be53 Evans, Arlette R., 'Gide et la tentation du catholicisme étudiés dans son dialogue avec C', Georgetown, 1965.

Be54 Erwin, John G., 'Thematic Movement in the Trilogy of PC', Columbia, 1965.

Be55 Levesque, Lucille V., 'C et les deux Testaments', Rhode Island, 1966.

Be56 Magro, Sr Mary Ancilla, 'The Theme of Salvation in C', Louisiana State, 1966.

Be57 Nolan, Carol, 'The Symbol of the Circle and the Center in the Works of PC', North Carolina, 1966.

Be58 Fernandez, Cecil J., 'Symbolism in Contemporary French Literature: PC's *L'Annonce faite à Marie*; André Gide's *Le Retour de l'enfant prodigue* and Jérôme and Jean Tharaud's *L'Ombre de la Croix*', Loma Linda U., 1967.

Be59 Pizzurro, Phyllis, 'Le Thème du ravissement dans les *Cinq Grandes Odes* de PC', S.U.N.Y., Binghamton, 1967.

Be60 Hooks, Georgia Grey, 'Bibliographical Survey and Examination of British and American Claudelian criticism from 1942 to 1965', North Carolina, 1967.

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Be62 Whalon, Marthe, 'PC critique d'art', U. of Rhode Island, 1969.

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Bf1 Gerber, Pierre, 'A Study of the Imagery in PC's *C. de l'Est & Cent phrases pour éventails*'.

Bf2 McQueeney, Sr Theresa, S.N.D., '*P de M*, œuvre théâtrale de PC: Dossier d'exploration thématique et mise en scène analytique'.

Bf3 Mueller, Sandra, 'The Dramatic Theories of PC & their Realization on the Stage'

Bf4 Noakes, David, 'La Musique et la dramaturgie modernes dans C et Milhaud, et C et Honegger' (see *BSPC*, 4).

Bf5 Snow, Sr Marion, 'Imagery in PC's *S de S* (M.A.: see *CN*, 4).

Bf6 Stabler, Dwight, 'A Literary and Stylistic Analysis of *C. de l'Est*'.

Bf7 Tella, Janet, 'Le Rôle du mal dans l'œuvre de PC'.

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(about 20 pages), G.B.

Bg1 Duclaux, A. M. (formerly Mrs Darmesteter), *Twentieth Century French Writers,* London, Glasgow, Melbourne: W. Collins, 1920, 258 pp.

Reviews & reminiscences from Barrès to Gide etc. . . ; C pp. 68–97. Expresses perfectly the criticisms (obscurity, lack of realism, rhetoric, extravagance) and the references (to *L'Annonce, L'Echange* & *L'Otage*) which are to stay rooted in 'Anglo-Saxon' criticism.

Bg2 Turquet-Milnes, Gladys, *Some Modern French Writers,* 1921. See Bh1.

Bg3 Sargent, John, *Four Independents* (Péguy, C, Hopkins, Brownson), London: Sheed & Ward, 1935, 243 pp.

C pp. 75–113. Shows in C the joyous, even aggressive, non-conformist who has won his spiritual and artistic freedom. CR: *NY Times* (7.6.35), 2; *TLS* (30.11.35), 799.

Bg4 Saurat, Denis, *Modern French Literature (1870–1940),* London: Dent, 1946, vii + 144 pp.

Uncompromising on C's eloquence: 'a bombastic manner of writing', incomprehensible, and sometimes obscene. Semi-conscious political manoeuvre by a diplomat to disguise his Catholic and reactionary convictions. See esp. pp. 25–7, 42–3, 75–6.

Bg5 Schimanski, Stefan & Treece, Henry, eds, *Transformation Four,* London: Lindsay, 1946, 304 pp.

Poetry, philosophy & religion: Breton, C, Gracq, St-Exupéry.

Bg6 Heppenstall, Rayner, *The Double Image,* London: Secker & Warburg, 1947, 133 pp. Repr. Kennikat, 1969.

Subtitled 'Mutations of Christian Mythology in the work of four French Catholic writers of today & yesterday (L. Bloy, Bernanos, Mauriac, C)'.

C chaps: V. A conversion pp. 80–87.
VI. The Playground of PC pp. 88–121
VII. Prose fiction & poetic drama, C & Eliot, pp. 122–end

Witty but partial, and consciously so. Considers C's vision as 'Catholic romanticism'. Admires *S de S,* shocked by *P de M.* Cf. Bm167. CR: *TLS* (5.7.47), 338: favourable.

Bg7 O'Donnell, Donat (pseud. of Conor Cruise O'Brien), *Maria Cross: Imaginative Patterns in a Group of Modern Catholic Writers,* NY: Oxford UP, 1952; London: Chatto & Windus, 1953; London: Burns & Oates, 1963, xii + 267 pp.

C pp. 169–200. Throws light on C's unconscious, nocturnal side through analysis of the symbols of gold and water in the Freudian manner. Novel for the time. Bn116 considers it does not take

sufficient account of the twofold spiritual and material reference in C's symbolism; high praise in *TLS* (22.1.54).

Bg8 Chiari, Joseph, *Contemporary French Poetry* (foreword by T. S. Eliot), Manchester UP, 1952, xvi + 180 pp.

C pp. 71-5. Analyses mystical sources of C's lyricism. Reservations about subjective and intransigent aspect. Prefers the plays. Cf. Ba4.

Bg9 Cook, Bradford, *Jacques Rivière: A Life of the Spirit,* Oxford: Blackwell, 1958, xv + 158 pp.

C pp. 33-66 & passim. Clear and informed.

Bg10 Chiari, Joseph, *The Contemporary French Theatre. The Flight from Naturalism,* London: Rockliff, 1958, vii + 242 pp., repr. Macmillan, 1959.

C pp. 59-82: 'the most important French poet-dramatist since Racine', p. 82. Sincere, somewhat dogmatic.

Bg11 Heppenstall, Rayner, *The Fourfold Tradition, Notes on the French & English Literatures with some ethnological & historical asides,* London: Barrie & Rockliff, 1961, 280 pp.

Re-uses elements of Bg6. Studies theme of Joan of Arc in Bloy, Péguy, C (Chap. 1); recalls renewal of Thomism (Chap. 3, part 2). From now on prefers Gide to C.

Bg12 Barrault, J.-L., *The Theatre of J.-L. B.,* tr. J. Chiari, London: Barrie & Rockliff, NY: Hill & Wang, 1961.

C pp. 166-230: 'Notes for intimate memoirs'. Cf. Bp35a.

Bg13 Steiner, George, *The Death of Tragedy,* London: Faber, 1961, viii + 355 + xii pp; NY: Knopf, 1961, 354 pp.; French tr. Seuil, 1966.

C pp. 331-41 & passim. C's dialectic of sin and redemption excludes the tragic because a way out remains. C judged 'a maddening writer, pompous, intolerant, rhetorical, amateurish, prolix', yet grandiose in his baroque excesses.

Bg14 Aylen, Leo, *Greek tragedy & the modern world,* London: Methuen, 1964, viii +376 pp.

From Anouilh to Sartre etc. . . incl. C.

Bg15 Griffiths, Richard, *The Reactionary Revolution: The Catholic Revival in French Literature (1870-1914),* London: Constable, 1966, x + 393 pp. tr. Marthe Lory, *Révolution à rebours*, Paris: Desclée de Brouwer, 1971 (CR: Jean Onimus, *Le Monde* (6.8.71).

Structural analysis seeing in Villiers, Bloy, Péguy, C etc. the same currents of anti-intellectualism, nationalism and faith in redemptive suffering. Differences minimised to emphasise pattern.

Bg16 Knowles, Dorothy, *French Drama of the Interwar Years (1918-1939),* London: Harrap, 1967, 334 pp.; NY: Barnes & Noble, 1968.

C pp. 229-42. Well informed. Underlines fecundity of C's dramatic

conceptions. Reservations about his intransigence, the cruelty of his God, and his contortions of style and thought. Cf. her fine thesis, *La Réaction idéaliste au théâtre depuis 1890,* Paris: Droz, 1934.

Bg17 Lumley, Frederick, *New Trends in Twentieth Century Drama,* London & NY: Oxford UP, 1967, vi + 398 pp.

Chap. 4 *The Discovery of PC* pp. 59-77: presents clearly the problems about C's faith, his language and the translation of his works.

Bg18 Brereton, Geoffrey, *Principles of tragedy,* London: Routledge & Kegan, 1968, x + 285 pp.; repr. U. of Miami Press, 1969.

C pp. 226-43 & 265 *(P de M).* C failed to achieve tragedy by introducing the mystic dimension into *P de M* in an 'unfair and unreal' way. Such passion is mere psychosis, a case of erotomania.

Bg19 Moore, Harry T., *Twentieth Century French Literature,* London: Heinemann, 1969, 416 pp. New ed. of Bk63.

From C & Apollinaire to Genet & Robbe-Grillet. Stimulating.

Bg20 Cruickshank, John, ed., *French Literature & its Background,* VI, *The Twentieth Century,* London, Oxford, NY: Oxford UP, 1970, viii + 341 pp.

Beaumont, E. & Cruickshank, J., 'Theatre of Heroic Grandeur, C & Montherlant', pp. 73-93.

Campos, C., 'Poetry & Collective Experience: Péguy, C, St-John Perse', pp. 143-67.

Dru, A., 'Catholic Humanism', pp. 128-42.

Gibson, R., 'The First World War & the Literary Consciousness', pp. 55-72.

Bg21 Flower, J. E., 'C' in *Forces in Modern French Drama,* ed. J. W. Fletcher, London UP, 1972, pp. 33-48.

BOOKS PARTLY DEVOTED TO CLAUDEL (about 20 pages), U.S.

Bh1 Turquet-Milnes, Gladys, *Some modern French Writers: A Study in Bergsonism*, NY, London: Muirhaid, 1921, xiii + 302pp.; repr. Freeport, NY: Books for Libraries, 1968.

C pp. 155-85. Favourable but rather systematised. Sees in *C. de l'Est* the *Odes* and *Art poétique* a Bergsonian anti-intellectualism and sense of movement. Imputes limitations of his 'Aeschylian' drama to those of the French language. Sensitive to his 'brutal strangeness': 'a veritable Rubens in poetry'. See Bg2.

Bh2 Bregy, Catherine Marie, *Poets & Pilgrims, from Geoffrey Chaucer to PC*, NY: Benziger, 1925, 210pp.

'PC mystic and dramatist', tenth in motley set of essays going from Shakespeare to Fr Table and Joyce Killner.

Bh3 Calvert, Alexander, *The Catholic Literary Revival*, Milwaukee, 1935.

Bh4 Harrison, Margaret H., *Modern Religious Drama in Germany and France: A Comparative Study*, Boston: The Stratford Co., 1936, xxiii + 236pp.

C pp. 155-74: sees in C, Péguy & Ghéon a current parallel to German mystical expressionism. Admires *L'Annonce & L'Otage* esp.

Bh5 Keeler, Sr Mary Jerome, O.S.B., *Catholic Literary France from Verlaine to the Present Time*, Milwaukee: Bruce, 1938, xiii + 268pp. London: Coldwell, 1938.

C pp. 189-205: Refers to French critics Chaigne, Madaule, Peyre, and on occasions to Tonquédec & Lasserre, so a 'classic' approach, but she jibs at stylistic difficulties.

Bh6 *Item deleted.*

Bh7 Fowlie, Wallace, *Clowns & Angels: Studies in Modern French Literature*, NY: Sheed & Ward, 1943, 162pp.; repr. under title *The Spirit of France*, London: Sheed & Ward, 1944, pp. 93-108.

C, 'The Metaphysics of a Poet', pp. 112-29: An excellent introduction to C's vision and to the then incredible idea for an American of joy won through sacrifice.

Bh8 Peyre, Henri, *Writers and their Critics: A Study of Misunderstanding*, Ithaca (NY): Cornell U. P., 1944, xii + 340pp. Six lectures in Cornell U., 1943; Emended repr., 1967, x + 363pp. under title *The Failures of Criticism.*

C mentioned some 20 times (see index). Charge of obscurity refuted. A great advocate of C in American universities (cf. art. *NRF*, Sept. 32 & *Hommes et œuvres au 20e siècle*, Paris: Corrêa, 1938, pp. 81-110. Shows complexity of C and his vision, refuting Lasserre's arguments).

Bh9 Spitzer, Leo, *Linguistics and literary history*, Princeton, 1948, vi + 236pp.; repr., NY: Russel & Russel, 1962: 'Interpretation of an Ode by PC' ('Les Muses', vv. 1-50), pp. 193-236.

Remarkable stylistic study: free syntax; vocabulary combining modern, trivial and learned; word motifs; rhythm of successive waves representing human progress and the poetic process; everything conspires to create a Christian ode unique in France.

Bh10 Seznec, Jean, 'PC and the Sarcophagus of the Muses', in *Perspectives of Criticism*, Harvard U. P., 1950: Harvard Studies in Comparative Literature, vol. 20, ed. H. Levin, pp. 1-17.

How the poet's imagination, stimulated by the Neo-Platonic sarcophagus, uses it to express his own vision of the world and the poet.

Bh11 Riordan, Sr Francis Ellen, *The Concept of Love in the French Catholic Revival,* Washington: Cath. U. of America Press, 1952, x+ 206pp.

C pp. 145-74: 'C writes from the vantage point of the radical necessity for sacrificial love'. His vision must be complemented by that of Bernanos.

Bh12 Milhaud, Darius, *Notes without Music*, tr. Donald Evans, NY: Knopf, 1953, 355pp. cf. Bp24.

Bh13 Fowlie, Wallace, *A Guide to Contemporary French Literature from Valéry to Sartre,* NY: Meridian Books, 1957, 312pp.

More alert and concrete than Bc1. CR: *NY Times* (17.11.57), 56: 'lively, personal and stimulating'.

Bh14 Cornell, William K., *The Post-Symbolist Period: French Poetic Currents (1900-1920),* Yale U. P. & Paris: P.U.F., 1958 (Yale Romanic Studies, ser. 2, vol. 6), vi + 182pp.

Excellent reference work, following *Symbolist Movement*, 1952. The role of little magazines in disseminating C. C underestimated, like Apollinaire & Milosz, beside some minor writers.

Bh15 Grossvogel, David I., *The Self-Conscious Stage in Modern French Drama*, NY: Columbia U. P., 1958, 378pp.; repr. under title *Twentieth Century French Drama*, 1961 (paperback).

Original but questionable. Analyses C, Giraudoux, Sartre,etc. from the point of view of relationship between actors and spectators, i.e. participants in dramatic ritual. In the 'drama of salvation' presented by C (pp. 106-23), the theological solution imposed on the spectator frustrates him in his search.

Bh16 Guicharnaud, Jacques & June Beckelman, *Modern French Theatre from Giraudoux to Beckett,* Yale U. P. & P.U.F., 1961 (*Yale Romanic Studies,* 2nd ser., no. 7), xi + 304pp. New edn, 1967, *Modern . . . to Genet.*

C pp. 69-89, new edn pp. 65-84: 'The Universe as Parable': Excellent. Underlines the metaphysical, non-conformist character of C as one of those who seek 'tragic joy' in lucidity and the creative effort.

Bh17 Fowlie, Wallace, *Dionysos in Paris*, London: Gollancz, 1961, 314pp.

C pp. 127-45: very clear, concrete and accessible to non-specialists.

Bh18 Lawler, James, *The Language of French Symbolism*, Princeton U. P., 1969, xii + 270pp.

pp. 112-45: 'Magic & movement in C & Valéry'; pp. 146-84: 'C's art of composition' (on the *Cantate*).

Bh19 Fowlie, Wallace, *Climate of Violence: The French Literary Tradition from Baudelaire to the Present,* NY: Macmillan, 1967; London: Secker & Warburg, 1969, xi + 274pp.

'C, the adventurer of love', pp. 138-53: Insists on what opposes C to the French tradition, his taste for synthesis, his mystic drive.

Bh20 Cohn, Ruby, *Currents in Contemporary Drama*, Bloomington & London: Indiana U. P., 1969, 276pp.

Beckett, Camus, C, Genet; Ghelderode, Ionesco, Sartre.

BOOKS WITH LESS THAN 15 PAGES ON CLAUDEL, G.B.
(see also prefaces in Aa & Ad)

Bj1 Rawlinson, R. G. C., *Recent French Tendencies in Religion.* London: R. Scott, 1917 & Milwaukee (Wisc.): Young Churchman, 137 pp.

C pp. 123-31: The philosophical search failed in by the Modernists should be resumed. The risks of linking patriotism and faith in C as among young Catholics.

Bj2 Gosse, Sir Edmund, *Books on the table* (Reviews repr. from *Sunday Times*), London: Heinemann, 1921, viii + 348 pp.

C pp. 241-8: Praise of *L'Annonce & Protée,* but fierce criticism of C's intransigence and obscurity. Vexed C by asserting his incompatibility with the English mind ('C repels me as an Englishman', cf. *Journal,* I, pp. 541-2) and by attributing his success to snobbishness.

Bj3 Tilley, M. A., ed., *Modern France, A Companion to French Studies,* Cambridge UP, 1922, xxxii + 850 pp.

C p. 529, some lines by G. Truc favourable to the *Trilogie.*

Bj4 Butler, Kathleen T., *History of French Literature,* London: Methuen, 1923, 2 vols.

C Vol. 2, chap. VIII, 5 ('Symbolism in Drama'): 'over-subtle and disconcerting genius'; double exaltation of energy and mysticism.

Bj5 Dukes, Ashley, *The Youngest Drama: A Study of 50 Dramatists,* London: Benn, 1923/4, 187 pp.

C pp. 141-50: emphasis on *L'Annonce & L'Otage.*

Bj6 Dukes, Ashley, *Drama,* London, 1926; NY: Holt, 1927, 256 pp; revised 1936, Home U. library.

C p. 84 (3 lines on *L'Annonce*) even less than in Bj5.

Bj7 Kastner, L. E., & Atkins, H. G., *A Short History of French Literature,* London: Blackie, 1926, pp. xx + 345.

C p. 305, seen as part of 'Catholic Revival': 'a synthetic and obscure writer'.

Bj8 Gardiner, L. J., *Outlines of French Literature,* London: U. Tutorial Press, 1927, xii + 474 pp.

C as patriot and Catholic.

Bj9 Shuster, George N., *The Catholic Church & Current Literature,* London: Burns & Oates, 1930, 104 pp.

C pp. 83-5: admiration for his faith, vitality and diplomatic career.

Bj10 Wilson, N. Scarlyn, *A Glance at French Literature,* London: Sequana, 1934, 67 pp.

Still the image of C as a traditional Catholic and monarchist.

Bj11 Mornet, Daniel, *A Short History of French Literature,* tr. C. A. Choquette & Chr. Gauss, London: Alan, 1937,

xi + 317 pp.

C p. 291 (12 lines) not designed to encourage any C readers.

Bj12 See, Edmond, 'The French Post War Theatre' in Dickinson, *The Theatre in a changing Europe,* London: Putnam, 1938, pp. 179-220.

C p. 161: A few lines on *L'Annonce,* staged at Hellerau in 1913.

Bj13 Turnell, Martin, *Poetry & Crisis,* London: Sands, 1938.viii + 88 pp.

Sensitive to C's self-assurance, but regrets that he is 'outside tension [of modern unrest]'. See Bn115.

Bj14 Ledésert, R., *Histoire de la littérature française,* London: Arnold, 1947, 2 vols, vii + 787pp.

C pp. 712-15: C as patriot and Christian. Aimed at Higher School Certificate candidate or the 1st year U. student.

Bj15 Nicoll, Allardyce, *The World Drama from Aeschylus to Anouilh,* London: Harrap, 1949, 1,000 pp.

C pp. 657 (Nô), 782-3: considered too abstract, flamboyant and rhetorical.

Bj16 Lehmann, A. G., *The Symbolist Aesthetic in France,* Oxford: Blackwell, 1950, 328 pp. (esp. refs to the *vers libre*).

Bj17 Hartnoll, Phyllis, ed., *The Oxford Companion to the Theatre,* Oxford UP, 1951, xi + 887pp.; repr. 1967

Useful on productions and reception, the latter mitigated by lack of familiarity with the whole of C's output.

Bj18 Mansell-Jones, P., *The Background of Modern French Poetry,* Cambridge UP, 1951, ix + 196 pp.; repr. 1968.

C pp. 147-8: possible influence of Whitman on C's *verset.* Also *passim*; essays and interviews from Mallarmé to C.

Bj19 *Cassell's Encyclopedia of Literature,* 2 vols, London: Cassell, 1953; NY: Funk & Wagnalls, 1953, 1954.

C Vol. II, pp. 1742-3 by Gladys Turquet-Milnes: C as 'uncompromising combative Christian writer'.

Bj20 Hobson, Harold, *The French theatre of today – An English view,* London: Harrap, 1953, 232 pp.

C some 12 pp. *passim:* Admires Barrault more than C, considered obscure. Alert but anecdotal. Compares C with Eliot, Montherlant & Sartre.

Bj21 Brereton, Geoffrey, *A Short History of French Literature,* Penguin, 1954; repr. & enlarged edn, London: Cassell, 1962, 368 pp.

C pp. 306-7, 332-3: brief but objective; cf. Bj23.

Bj22 Cazamian, L., *A History of French Literature,* Oxford: Clarendon, 1955; repr. Oxford UP, 1960, xiii + 464 pp.

C pp. 428-30: 'a prophet of the uncompromising, and to many repellent, dogma, but a figure of singular bulk & authority'.

Bj23 Brereton, Geoffrey, *An Introduction to the French Poets, from Villon to the Present Day*, London: Methuen, 1956, xv + 302 pp.

C pp. 238-45: precise and penetrating; explains without judging; concludes that C needs 'the approach through intuition and experience rather than through literature in its technical & hermetic aspects' (p. 244). CR: J. M. Cocking, *Twentieth Century* (London) 160 (Dec. 56) 539-44.

Bj24 Peacock, Ronald, *The Art of drama,* London: Routledge, 1957, vi + 256 pp.

C & Eliot pp. 226-8: apposite comments on their exploration of lyrical drama. Cf. *The Poet in the Theatre,* Routledge, 1946 where Peacock had left C aside in favour of Cocteau.

Bj25 Foster, Kenelm, O. P., *God's Tree,* London: Blackfriars, 1957, viii + 168 pp.

C pp. 67-73 'C & Dante on trial': Reply to Ba5. C not wrong to take human love as symbol of Incarnation.

Bj26 Knight, Everett W., *Literature considered as philosophy: the French example,* London: Routledge, 1957, 240 pp.

Concerns existentialism; C quoted p. 44, fragment from *A.P.,* & p. 48, letter to Gide, 1903.

Bj27 Tylden-Wright, David, *The Image of France,* London: Secker & Warburg, 1957, 188 pp.

C pp. 92-3: Explains amusingly why Bernanos and Mauriac are more readily assimilated by English readers than C and his 'metaphysical fog', despite the excitement caused by a 'marathon performance' of *S de S.*

Bj28 Harvey, P., & Heseltine, J., *The Oxford Companion to French Literature,* Oxford: Clarendon Press, 1959, 772 pp.

C one and a third cols. Less precise than Bj17. *L'Otage* & *L'Annonce* still preferred.

Bj29 Foster, J. R., *Modern Christian Literature,* London: Burns & Oates, 1963 (Faith & fact books No. 121).

From Bernanos to Van der Meersch. C pp. 77-80.

Bj30 Chiari, Joseph, *Landmarks of Contemporary Literature,* London: Jenkins; NY: Hillary House, 1965, 223 pp.

C pp. 59-61 accepts burlesque and realism rejected in Ba4.

Bj31 Howarth, Herbert, *Notes on some Figures behind T. S. Eliot,* London: Chatto & Windus, 1965, 398 pp.

C pp. 162-7, 185-6: minimised by Eliot & by Greene's *T. S. Eliot et la France.*

Bj32 Bowra, Sir Maurice, *Poetry & Politics,* Cambridge UP (Wiles lectures, 1965) 1966, viii + 158 pp.

C p. 135: C's Catholicism, like Péguy's, incompatible with poetry just as any political doctrine is.

Bj33 Nicolson, Harold, *Diaries and Letters (1939-1945),* 3 vols, London: Collins; NY: Atheneum, 1966-68.

C p. 135: meeting in London, Oct. 44; scornful of C: 'senile and leery and a trifle mean'.

Bj34 Charvet, P. E., *A Literary History of France,* V: *1870-1940,* London: Benn; NY: Barnes & Noble, 1967, xvi + 315 pp.

C pp. 172-84: Well-documented and free of preconceptions, but retains the inhuman and egocentric aspects of the work.

Bj35 Strachan, W. J., *The Artist & the Book in France (Twentieth Century),* London: Peter Owen, 1969, 368 pp.

pp. 150, 220, 328 on C and his illustrators.

Bj36 Wall, Bernard, *Headlong into Change. An Autobiography & a Memoir of Ideas since the 'Thirties,* London: Harvill Press, 1969, 7 + 288 pp.

A series of personalities from C & Gide to Teilhard & Simone Weil.

Bj37 Tint, Herbert, *France since 1918,* London: Batsford, 1970, 210 pp.

C p. 35-6, 121.

BOOKS WITH LESS THAN 15 PAGES ON CLAUDEL, U.S.
(see also prefaces in Aa & Ad)

Bk1 Anon., *Copeau & Le Théâtre du Vieux Colombier from Paris,* Paris: NRF, 1917, 67pp.

p. 9: C and Copeau, with text of a letter (Rome, 27.11.16).

Bk2 Frank, Waldo D., *The Art of the Vieux Colombier: a Contribution of France to the Contemporary Stage*, Paris: NRF, 58pp. (printed NY, 4.10.18).

Mentions C's debt to Copeau, pp. 20, 47.

Bk3 Chandler, F. W., *The Contemporary Drama of France,* Boston, 1920, 409pp.

C pp. 264-7, 339: insists on *L'Otage* & *L'Annonce* 'medieval & pietistic in spirit'. Contests praise by A. Meynell, Bm24.

Bk4 Schinz, Albert, *French Literature of the Great War,* NY, London: Appleton, 1920, xiv + 433p.

C pp. 254, 265, 315, 346, 379: well-documented; emphasises risk of fanaticism in C's attacks on Goethe, Kant & Luther.

Bk5 MacGowan, Kenneth, *The Theatre of To-morrow,* NY: Boni, 1922, 308pp.; London: Fisher Unwin, 1923.

C pp. 83, 191: repr. *L'Annonce* at Hellerau, 1913, with photos: excellent; cf. Bk44.

Bk6 Cunliffe, J. W., & P. de Bacourt, *French Literature during the Last Half Century,* NY, London: Macmillan, 1923, 407pp.

C pp. 297-300, 330-1: C among the leaders of the Catholic reaction against positivism. 'An extraordinary case of poetic materialism, new in French letters'.

Bk7 Rosenfeld, Paul, *Men Seen: 24 modern authors,* NY: Dial Press, 1925, x + 380pp.

C, among many, pp. 303-10: admires early vigour but deplores post-war dogmatism and intransigence.

Bk8 Smith, Hugh Allison, *Main Currents in Modern French Drama*, NY, 1925.

Bk9 Faÿ, Bernard, *Since Victor Hugo,* tr. R. Doolin, Boston: Little, Brown, 1927, v + 178pp.

C chap. XIII, pp. 124-6, with the Catholic group; favourable presentation.

Bk10 Schwartz, William Leonard, *The Imaginative Interpretation of the Far East in Modern French Literature (1800-1925),* Paris: Champion, 1927, xiii + 246pp. Guided by Baldensperger, Carre, R. Michaud: new for the time.

C pp. 136-42: the origin of C's etymological punning may be sought in his habit of breaking Chinese characters down to memorise them.

Bk11 Delpit, Louise, *Representative Contemporary French Lyrics (1885-1925),* Boston: Ginn, 1927, 385pp.

Bk12 Chandler, F. W., *Modern Continental Playwrights,* NY, London: Harper, 1931, xi + 711pp.
C pp. 218-9 classified among 'Romanticists' with Richepin, Maeterlinck and Rostand; cf. Bk3.

Bk13 Morand, Paul, *New York* (Bp23), tr. Hamish Miles, NY: Holt, 1930, 322pp.
C pp. 41, 79, 168, 319.

Bk14 Miller, Anna Irene, *Independent Theatre in Europe (1887 to the present),* NY: Smith, 1931, 435pp.
Excellent presentation of producers: C with Lugné-Poe, at the Vieux Colombier and at the Kamerny in Moscow.

Bk15 Tante, Dilly [sic], *Living authors,* NY: Wilson, 1932.
C pp. 71-2: biographical dictionary.

Bk16 Michaud, Régis, *Modern Thought & Literature in France,* NY, London: Funk & Wagnalls, 1934, 326pp.
C pp. 41-51 'The Cathedral of PC': excellent presentation for the period. Attributes small audience he has to effort required for understanding.

Bk17 Delpit, Louise, *Paris-Théâtre Contemporain (1925-38),* Northampton (Mass.), Paris: Champion, Studies in Modern Languages, VI, 1, 2, C pp. 90-1; XX, 1, 2, C p. 7.
Insists on the obscurity of the plays, except for *L'Echange.*

Bk18. Churchman, Philip & Charles E. Young, tr. J. P. Le Coq. *Manuel de littérature Française,* NY, London: Appleton, 1936.
C p. 61: like Valéry, but less than Anna de Noailles.

Bk19 Verriest, Léon, *L'Evolution de la littérature française,* NY: Harper, 1936; repr. 1954, x + 280pp.
C p. 229: continues the complaint of obscurity.

Bk20 Bostwick, Arthur E., *A Life with Men and Books,* NY: Wilson, 1939, 358pp.
C pp. 229-30.

Bk20a Auden, W. H., 'In memory of W. B. Yeats' [written in 1939], *The Collected Poetry,* NY: Random House, 1945, p. 50.
The well-known backhanded compliment.

Bk21 Mason, Alexander Hamilton, *French Theatre in NY: a list of plays (1899-1939),* NY: Columbia U. P., 1940, 442pp.
C pp. 19, 38. Cf. Ap2.

Bk22 Gassner, John, *Masters of the Drama,* NY: Random House, 1940, 3rd edn 1954, xvii + 804pp.
C pp. 417-9: *L'Annonce,* with secondary religious plays, used to prove the failure of the mystical vein: cf. Bk45.

Bk23 Sheed, Francis, J., *Sidelights on the Catholic Revival,* NY: Sheed, 1940.
C pp. 10-11.

Bk24 Peyre, Henri, *L'Influence des littératures antiques de la littérature française moderne: état des travaux,* Yale Romanic Studies, XIX, Yale U. P., Oxford U. P., 1941, 108pp,
C passim, esp. chap. VI: fervour for Aeschylus, Euripides, Seneca & Virgil.

Bk25 Coindreau, M. E., *La Farce est jouée: 25 ans de théatre français (1900-25),* NY: Edns de la Maison francaise, 1942. 306pp.
C pp. 192-204, passim: well written and documented. Predicts lasting fame for C, but as 'dramaturgie d'une élite'.

Bk26 Kunitz, Stanley J. & Howard Haycraft, eds., *Twentieth Century Authors: A Biographical Dictionary of Modern Literature*, NY: Wilson, 1942; revised 1955.
C pp. 285-6: well documented. Very American praise: 'a mystic poet who is also exact, precise, amazingly practical'.

Bk27 Webster, Noah, *Biographical Dictionary,* Springfield (Mass.), 1943, xxxvi + 697pp.
10 lines on C, diplomat, poet & dramatist associated with Symbolist school.

Bk28 Slochower, Harry, *No Voice is Fully Lost . . . Writers and Thinkers in War and Peace*, NY: Creative Age, 1945.
C pp. 153-4.

Bk29 Smith, Horatio, ed., *Columbia Dictionary of Modern European Literature,* NY & London: Columbia U P., 1947.
C p. 165-6: excellent article by Henri Peyre, precise and favourable.

Bk30 Rhodes, S. A., 'France' in *History of Modern Drama*, ed. B. H. Clark & G. Freedly, NY: Appleton, 1947, xii + 832 pp.
C pp. 254 & passim: 'the greatest Catholic poet and dramatist since Dante, Corneille & Calderon'.

Bk31 Hoehn, Matthew, O.S.B., ed., *Catholic Authors: Contemporary Biographical Sketches (1930-35),* Newark (N.J.): St Mary's Abbey, 1948, 812pp.
C pp. 136-9: full & fulsome, but follows Bostwick (Bk20) in seeing him more as 'a country grocer than an ethereal poet'.

Bk32 Martin Browne, E., 'Contemporary Drama in the Catholic Tradition' in Eversole, F., ed., *Christian Faith and the Contemporary Arts,* Nashville: Abingdon, 1952, pp. 132-41. Cf. Ak5.

Bk33 Fowlie, Wallace, *Pantomime –a Journal of Rehearsals,* Chicago: Regnery, 1951, 246pp.
C pp. 29-32: recalls C's Boston lecture on Chinese houses.

Bk34 Ferrell, Robert H., *Peace in their Time - The Origins of the Kellogg-Briand Pact,* ed. Lewis P. Curtis, Newhaven: Yale U. P.; London: Oxford U. P., 1952, 293pp.

C pp. 11-12, 141-4, 159-62: very favourable view, underlines ability of C's approach to task of having bilateral alliance before signature of Treaty.

Bk35 Hatzfeld, Helmut, *Literature through art –A new approach to French Literature,* NY: Oxford U. P., 1952, vii + 247pp.

New and interesting. Music and painting throw light on each other through details of form and religious motivation. Some examples from C: *C. de l'Est* & Gauguin; *L'Annonce* & M. Denis; *Introduction à la peinture hollandaise,* etc. Cf. Hatzfeld, *PC & R. Rolland,* Munich: Rössl, 1921 & Bk46. CR: J. Seznec, *French Studies* (Apr. 53).

Bk36 Meyer, Agnes E., *Out of these roots,* Boston: Little, Brown, 1953, 385pp.

C pp. 175-83, 188-9 & passim: moving account of a friendship begun in 1929. See Bp4, 13, 64. Extracts in French, tr. S. Mandel, 'Mon amitié avec PC', *Ecclesia* (Feb. 64), 57-62.

Bk37 Green, Paul, *Dramatic Heritage,* NY: French, 1953.

C pp. 132-46.

Bk38 Lamm, Martin, *Modern Drama* (tr. K. Elliott from Swedish), NY: Philosophical Library, 1953, 359pp.: chap. 'First Symbolists', pp. 152-78.

Bk39 Mauriac, François, 'Concerning the C-Gide correspondence', in *Letters on Art and Literature*, tr. Mario Pei, NY: Philosophical Library, 1953, repr. Kennikat, 1970, pp. 75-84.

Bk40 Bentley, Eric, *In Search of Theatre,* NY: Vintage Books; London: Dennis Dobson, 1954, xxii + 411 + viii pp.

C some 18pp. *passim*: prefers Barrault or the mime of Decroux & a mystical theatre 'sans dogmes' (Artaud). A Brecht specialist, Bentley omits C from later works: *The Playwright as Thinker* (1946) & *What is Theater?* (1969).

Bk41 Gassner, John, *The Theatre in our Times,* NY: Crown, 1954, 609pp.

C pp. 21, 270-1, 431: C's plays 'too cumbersome for general production' through their 'prolixity and unwieldiness'.

Bk42 Friedrich, Werner & David Henry Malone, *Outline of Comparative Literature*, Chapel Hill: U. of N. Carolina Press, 1954.

C pp. 152, 345, 348, 418: his relations with the Catholic Revival in Europe & with the Far East. Brief but stimulating.

Bk43 La Farge, John, *The Manner is Ordinary,* NY: Harcourt, 1954, viii + 408pp.

C pp. 72-4, 282. Cf. Bp14.

Bk44 MacGowan, Kenneth & Melnitz, William, *The Living Stage: A History of World Theater,* NY: Prentice Hall, 1955, xii + 543 pp.

C quoted pp. 475-80 among the 'neo-romanticists'. Cf. Bk5.

Bk45 Gassner, John, *Form & Idea in Modern Theater,* NY: Dryden Press, 1956, 289 pp.

C pp. 6, 72, 97, 177, 243: linked with Yeats, Lorca, Eliot & Vollmöller; accused with Salacrou of 'theatricality', i.e. fever and confusion.

Bk46 Hatzfeld, Helmut, *Trends & Styles in Twentieth Century French Literature,* Washington: Catholic U. of America Press, 1957; repr. 1965, 262 pp.

Overtly Christian view, with well-chosen quotations and an interesting classification of styles. A pioneer on C (cf. Bk35). CR : M. Riffaterre, *Romanic Review,* 46 (Feb. 55), 49-52.

Bk47 O'Brien, Justin, ed., *From the NRF: An image of the Twentieth Century from the pages of the NRF,* NY: Farrar, 1958, 382 pp.; London: Eyre & Spottiswoode, 1958, 408 pp.

Useful for reference.

Bk48 Nitze, W. A. & E. P. Dargan, *History of French Literature from the earliest times to the present,* NY: Holt, 1958, xi + 852 pp.

C pp. 752-3.

Bk49 Cohn, Robert Greer, *The Writer's Way in France,* Philadelphia: U. of Pennsylvania Press, 1960, 447 pp.

C pp. 100, 220, 228-9, 267, 411: alert and penetrating, but narrow in tastes (rejects the burlesque or grotesque in C) and violently hostile to C's faith: 'nastily exclusive & rather comfortable' (compares his intransigence with Senator MacCarthy's!).

Bk50 Speaight, Robert, *Christian Theater,* NY; Hawthorn Books, 1960, 141 pp.

C pp. 134-7.

Bk51 Tynan, Kenneth, *Curtains: Selections from the Drama Criticism and Related Writings,* NY: Atheneum, 1961, 495 pp.

C pp. 392-4.

Bk52 Foster, J. R., *Contemporary Christian Writers* (from Chesterton to S. Undset) NY: Hawthorn Books, 1963, 160 pp.

Bk53 Gassner, John, *A Treasury of the Theater* (see Ad12).

Excellent intro. to *Tidings,* pp. 1102-4.

Bk54 Grigson, Geoffrey, E., ed., *The Concise Encylcopedia of Modern World Literature,* NY: Hawthorn Books, 1963, 512 pp.

C pp. 111-12. CR: *Book Review Digest,* 1963: favourable.

Bk55 Simonson, Lee, *The Stage is Set,* NY: Theater Arts Books, 1963, 581 pp.
C p. 458: evokes Ap2.

Bk56 Weiss, David, *Naked came I – A Novel of Rodin,* NY: Morrow, 1963, 660 pp.
Romanticised life of Rodin with some pages on Camille Claudel.

Bk57 Bentley, Eric, *The Life of the Drama,* NY: Atheneum, 1964, 371 pp.
C p. 78; cf. Bk40.

Bk58 Peyre, Henri, 'Shakespeare and Modern French Criticism' in *The Persistence of Shakespeare Idolatry,* Detroit: Wayne State UP, 1964, pp. 1-46.
C pp. 40-5: After early enthusiasm, leaves Shakespeare for Racine (absence of God).

Bk59 Flanner, Janet, ['Genêt'], *Paris Journal (1944-65),* ed. W. Shawn, NY: Atheneum, 1965; London: Gollancz, 1966, 615 pp.
New Yorker articles reprinted. C pp. 116, 216-7 *(L.C.C.),* cf. Bn120, 265-6 (sketch of career, cf. Bn141).

Bk60 F[owlie], W[allace], 'C' in *Princeton Encyclopedia of Poetry and Poetics,* ed. Alex Preminger, Princeton UP, 1965, p. 298.

Bk61 Gassner, John & Ralph Allen, *Theater and Drama in the Making,* Boston: Mifflin, 1965, xvi + 1071 pp.
C p. 752 (3 lines).

Bk62 Melchinger, Siegfried, *Concise Encyclopedia of Modern Drama,* tr. G. Wellwarth from German, ed. H. Popkin, foreword by E. Bentley, NY: Horizon Press, 1966, 288 pp.
From Shaw to Brecht. C pp. 195-6: correct but slight. CR: *BRD* (1965).

Bk63 Moore, Harry T., *Twentieth Century French Literature,* Southern Illinois UP, 1966; xiii + 182 pp.
C pp. 12-16: very favourable glimpse of life & works. Indebted to H. Peyre. For English edn see Bg19.

Bk64 Estang, Luc, *New Catholic Encyclopedia,* McGraw-Hill, 1967 (2 pp.).

Bk65 Pronko, Leonard Cabell, *Theater East & West: Perspectives toward a Total Theater,* U. of California Press & Cambridge UP, 1967.
Study of Chinese & Japanese theatre with their influence of Western theatre: excellent. C quoted 131-3, 153-4 & *passim.* CR: *BRD* (1968); 'a curiously European point of view' *(NY Times Book Review).*

Bk66 Brockett, Oscar G., *The Theater,* NY: Holt, 1964; repr. 1969, xi + 596 pp. Cf. Bk67.

Bk67 Brockett, Oscar G., *History of the Theater,* Boston: Allyn & Bacon, 1969, 741 pp.

From Ancient Egypt to the Happening: serious but rapid survey which succeeds. C mentioned in connection with Symbolists, Yeats & Lorca (p. 316), with total theatre (p. 371) & with Gilletti's production (on a revolving stage) of *L'Annonce.*

Bk68 Gassner, John, & Quinn, Edward, *The Reader's Encyclopedia of World Drama,* NY: Crowell; London: Methuen, 1970, xi + 1030 pp.

Excellent work of reference, with basic theoretical documents. C p. 137, one and a half cols. by Wallace Fowlie. CR: *BRD* (1969).

Bk69 *The Medieval Drama & its Claudelian Revival,* ed. E. Catherine Dunn, Tatiana Fotitch, Bernard M. Peebles. Foreword by Helmut A. Hatzfeld, Washington: Catholic U. of America Press, 1970. 3rd Symposium in Comparative Literature, 3-4 April, 1968.

Four learned studies on the liturgical origins of mediaeval drama, and a masterly analysis of the structure and symbolism of *L'Annonce* by A. Maurocordato, pp. 52-65. CR: Bn271; J. de Labriolle, *RLC* (1972).

Bk70 Driver, Tom F., *Romantic Quest and Modern Query,* NY: Delacorte, 1970, 493 pp.

C pp. 128-31, 325-7 & *passim:* 'a lonely busy giant. . . no concessions to popular taste'.

Bk71 Anderson, Michael, Jacques Guicharnaud, Christine Morrison, Jack D. Zipes, et al., *Crowell's Handbook of Contemporary Drama,* NY: Crowell, 1971, vi + 505 pp.

C 8 lines pp. 154-5.

Bk72 Lewis, Allan, *The Contemporary Theatre: The Significant Playwrights of our Time,* rev. edn, 1971, NY: Crown, ix + 374 pp.

C a few lines pp. 144 & 193.

ARTICLES IN PERIODICALS, G.B.

(For further reviews of translations and productions, see Aa-Aq as appropriate.)

1910-1919

Bm1 Flint, F. S., 'Contemporary French Poetry', *Poetry* (London), (1912), 355-414.

General intro. C quoted twice with Symbolists & Decadents.

Bm2 Flint, F. S., 'French chronicle', *Poetry & Drama* (London), (Mar. 13), 81-3.

Largely based on Duhamel's essay; notes influence of C & Jammes on young.

Bm3 *TLS* (28.11.13).

Ironic announcement that C the 'independent' awarded a Prix d'Académie – Prix Narcisse Michaut – for *L'Annonce.*

Bm4 'Mr C's Odes', *TLS* (18.12.13), 615.

Somewhat sceptical on value of his doctrine and *verset.*

Bm5 Chavannes, Pierre, 'PC', *New Statesman* (14.2.14), 594-5.

Astute and enthusiastic presentation of *L'Arbre, L'Otage, L'Art Poétique* & the *Odes;* repr. in Aa1.

Bm6 'The Plays of PC', *TLS* (14.5.14), 235.

CR of *CGO, L'Otage, L'Annonce* (NRF). Positive, but surprised at enthusiasm of young French people for these rather undramatic, disconcerting & over-subtle plays.

Bm7 Vallery-Radot, R., 'Renascence of Catholic lyricism', *Constructive Quarterly* (London), (2.6.14), 384-402.

Bm8 Hodgson, Geraldine E., 'The Poetry of PC', *The Month* (London), 605 (Nov. 14) 461-5.

CR of *CGO:* C leader of the Catholic Revival; the difficulties for an English reader.

Bm9 Larbaud, Valery, *New Weekly* (12.6.14), 17.

C's originality compared with Boulevard plays and 'pièces à these'. *L'Otage* can teach French actors to increase their acting range, still too rigidly conventional.

Bm10 Chatterton Hill, G., 'PC', *The Fortnightly Review* (London), (Dec. 14), 971-83.

'A very great artist; but his art would gain by being less difficult of comprehension'.

Bm11 *Times* (3.5.15), 11e; cf. Ak1.

Bm12 *TLS* (8.4.15) 118.

CR of Aa1: weak tr.; reservations about C, a 'baffling writer'.

Bm13 Flint, F. S., *The Poetry Review* (London), (July 15), 200-4.
Presents C's work ably, starting with *C. de l'Est*, then *L'Otage* & *L'Annonce*.

Bm14 Lee, Elizabeth, 'Ideals in French Literature: PC', *Library* (London), (Oct. 15), 346-64.

Bm15 'The Poetry of PC', *TLS* (10.2.16), 66.
Very favourable CR of *Corona* & *Trois poèmes de guerre:* 'vigorous imagination, passionate conviction' etc.

Bm16 *TLS* (6.4.16), 161.
CR of Aa2. 'The representative voice of fighting France'.

Bm17 *New Statesman,* VII (15.4.16), 43-4.
CR of Aa2: Brave tr., but 'there is in it no rebirth of the genius of C'.

Bm18 Chavannes, Pierre, 'Un grand poète français, PC', *Modern Language Teaching* (London), XII (1916), 213-5.
CR of *Corona,* 'imagination, foi, émotion virile'; *La Nuit de Noël 1914,* 'étriquée'; & *Trois Poèmes de guerre,* 'souffle biblique'.

Bm19 Middleton Murry, John, 'The works of PC', *The Quarterly Review* (London), CCVII (Jan. 17), 78-94.
C's greatness: link between lyricism & drama in necessity to justify art in the light of faith.

Bm20 *Times* (4.6.17), 3b; cf. Ak2.

Bm21 MacCarthy, Desmond, *'L'Annonce', New Statesman,* IX (16.6.17), 254-6.
CR of Ak2.

Bm22 Hodgson, G. E., 'A French Dramatist', *Poetry Review* (London), IX (1918), 324-32.

Bm23 Whitworth, Geoffrey, 'The significance of PC', *Church Quarterly Review* (London), CLXX, (Jan. 18), 266-80.
C's artistic & religious importance; his intransigence & realism.

Bm24 Meynell, Alice, *'L'Otage', Dublin Review* (London), 165 (July 18), 41-64.
Analysis & tr. extracts (cf. Ac2). Excellent analysis: cruelty of plays; link with Shakespeare.

Bm25 *'The Hostage', TLS* (28.3.18), 148.
CR of Aa3. Wonders where C will find a public; reservations about 'suicide of humanity itself' in his one presentable play.

Bm26 'Mr C's New Play', *TLS* (19.12.18), 638.
CR of *Le Pain dur.* Does not see relationship with *L'Otage* except in the consequences of Sygne's moral suicide.

Bm27 Price, John Arthur, 'A rebel poet', *The Welsh Outlook* (Cardiff), VI, 62 (Feb. 19), 39-42.
Deals with *L'Otage* & *Le Pain dur* in political terms applicable to Wales, e.g. Turelure's capitalist excesses & Lumîr's nationalism.

Bm28 *Times* (24.3.19); cf. Ak3.

Bm29 MacCarthy, D., *'The Hostage', New Statesman,* 13 (5.4.19), 16-17.

Sound analysis: C a great playwright but disturbing as partisan of theocracy.

Bm30 Bateman, May, 'PC', *Fortnightly Review* (1.5.19), 785-91.

Leans on Duhamel & *L'Otage,* less on the *Odes.*

Bm31 *TLS* (7.8.19), 423.

Prefers *L'Ours et la lune,* with its humour to *La Messe là-bas,* too dogmatic: great poet but narrow propagandist.

Bm31a H[uxley], A[ldous], 'A domesticated poet', *The Athenaeum* (22.8.19), 796.

CR of *L'Ours et la lune* ('an agreeable entertainment') and *La Messe là-bas* ('How remote from Rimbaud are these slow-moving, deliberate poems of piety. . . C has become didactic. . . seers are born, not made. . . In *P de M* Mr C came much nearer to life').

Bm32 Flint, F. S., 'Some Modern French Poets', *Monthly Chapbook* (London), 4 (1919), 40.

Less favourable to C, whose prolixity & complicated approach is underlined.

1920-1929

Bm33 Bregy, Catherine, 'PC, Mystic & Dramatist', *Dublin Review,* 175 (July 24), 54-66.

The work in its historical development. Clear, well documented, enthusiastic. Cf. Bh2.

Bm34 Downs, Brian W., 'PC, a sketch', *The Fortnightly Review* n.s. 122 (1.9.24), 333-48.

Violent: C a 'daring zealot'; supernatural spurned as 'semi-pathological'; plays undramtic & style 'abstruse' & 'beastly'.

Bm35 *Times* (1.12.26), 13c.

Brief biography.

Bm36 Dimnet, E., *Saturday Review* (London), 143 (1.1.27), 6-7.

Favourable; cf. Bn28: brief but witty.

Bm37 *Times* (21.3.29), 14b; cf. Ak4.

Bm38 Jennings, Richard, *'L'Annonce', Spectator* (London), 142 (30.3.29), 503.

CR of Ak4. Attributes failure to adaptation: too many cuts, not enough rhythm. Admires original.

Bm39 Jennings, R, *'L'Annonce', New Statesman,*32 (30.3.29), 792.

CR of Ak4: 'the logic of the play is only manifest when the imagination has been heated to a certain temperature'.

Bm40 Plomer, William, 'Towards a Marriage of East & West: M. C in Japan', *The New Adelphi* (London) III, 2 (Dec. 29), 131-8.

CR praising *L'Oiseau noir.*

Bm41 *Times* (9.11.28), 15d.
C's doctorate at Toronto.

Bm42 *TLS* (15.7.29), 571.
CR of *Oiseau noir.*

Bm43 *TLS* (5.12.29).
CR of Aa10. Severe towards Rivière's intellectual pride.

1930-1939

Bm44 *TLS* (10.7.30), 570.
CR of Aa11. Harsh towards untheatrical play, unintelligible text & unilluminating illustrations.

Bm45 *TLS* (5.11.31), 860.
CR of Aa12: favourable to tr., sensitive to C's originality, but rejects his 'Jansenist' view of love.

Bm46 O'Connor, Fr John, 'C and his *Satin Slipper', Blackfriars,* XII (1931), 603-19.

Bm47 Colhoun, C. K., 'PC', *Bookman* (London), 81 (Jan. 32), 222-3.

Bm48 Church, Richard, *'The Satin Slipper', The Fortnightly Review* (Feb. 32), 261-2.
CR of Aa12: favourable both to tr. and original.

Bm49 Chesterton, G. K., *'The Satin Slipper', The Illustrated London News* (19.3.32), 414.
CR of Aa12. Defends work, finding in it a 'militant logic' & a very French spirit. Compares C to Vachel Lindsay, the American poet.

Bm50 Cattauï, Georges, 'PC and *The Satin Slipper*', *Dublin Review* (London), 190 (Apr. 32), 268-78.
English reticence; enthusiasm for central idea, structure & richness of play; praises qualities of tr. (see Aa12).

Bm51 Haugh, I., 'PC & some Modern Catholic Writers', *Irish Monthly* (Dublin), 61 (Feb. 33), 75-82.

Bm52 *Times* (6.4.33), 14d.
C takes leave of Roosevelt.

Bm53 O'Connor, Fr, 'PC', *The Ampleforth Journal* (York), XXXVIII, 3 (Sum. 33), 159-68. Cf. Aa12, Aa13.

Bm54 *TLS* (16.11.33), 784.
CR of Aa13. Respects C's faith & church, but dislikes his extravagant mediaeval approach.

Bm55 Crawford, V. M., 'C's Correspondence', *Blackfriars*, 15 (Jan. 34), 29-35.

Bm56 *Times* (26.1.34), 10e; cf. Ak6.

Bm57 O'Connor, J., 'Problem Play', *G.K.'s Weekly*, 18 (1.2.34), 352.
CR of Ak36. 'C descends like cavalry on line'.

Bm58 *Pax*, 23 (Feb. 34), 268.
CR of Aa13.

Bm59 Somerville, F., 'The Dramatic Art of PC', *The Month* (Aug. 34), 151-5.
Artistic & doctrinal excellence of *S de S.*

Bm60 Keeler, Sr M. Jerome, O.S.B., 'PC, Poet & Diplomat', *Studies* (Dublin), XXIII (Dec. 34), 577-92.
Same enthusiasm as in Bh5.

Bm61 *TLS* (9.11.35), 727; (13.3.37), 191.
CR of new edition of Aa12.

Bm62 Chesterton, G. K., 'The case of C', *G.K.'s Weekly*, 21 (2.5.35), 119-20; repr. in *The Well & the Shadows*, London, Sheed & Ward, 1935; French tr. *La Vie intellectuelle* (July 35), 'Hommage à PC', under title 'PC, l'homme, le chrétien, l'œuvre'.
C a crusader; see Bp67. Life on C's side, not on that of academic rationalists and sceptics.

Bm63 'C & the French Academy', *Tablet*, 168 (28.11.36), 744.

Bm64 O'Connor, J., 'C dramatist', *Blackfriars*, 18 (Feb. 37), 126-30; (Apr. 37), 257-61.

Bm65 Brangan, G., 'PC: his inspiration & influence', *The Month* (London), 170 (July 37), 78-82.

Bm66 'Introduction au Livre de Ruth', *Blackfriars*, 19 (Nov. 38), 861.

Bm67 *Times* (2.5.39), 12e.
Regrets failure of plays in G.B. and inadequacy of translations.

Bm68 *Times* (17.5.39), 12a. (Abandoned 'C season').

Bm69 *Times* (7.6.39), 10c. (Cambridge doctorate); (8.6.39), 19e (London reception in his honour).

1940-1949

Bm70 Kemp, J. A., S.J., 'Philosophy of PC', *Dublin Review*, 207, (July 40), 82-93.
Clear, well documented synthesis. C & St Augustine.

Bm71 Avord, René, 'The Writers of France to-day', *Daylight*, I (1941), 43-52; from *La France Libre* (London).
C, Duhamel, Gide.

Bm72 Decreus, Juliette, 'La Femme dans l'œuvre de PC', *Comparative Lit. Studies* (The Friary, Cardiff), 6-7 (1942), 46-9. 'C et le Nō Japonais', *ibid.*, 10-11.

Bm73 Ayme, Denis V., 'French Poetry to-day', *Review –43*, I, 1 (Spr. 43), 25-8.
Aragon, Audiberti, C *et al.*

Bm74 *Month,* 180 (May 44), 212-3.
CR of Aa17.

Bm75 Starkie, Enid, CR of Af6, *Time & Tide* (24.2.45), 167-8.
Contests Christian and dramatic character of work.

Bm76 Williamson, Hugh Ross, *'L'Annonce', Time & Tide* (London), XXVI, 10 (10.3.45), 203.
Propounds C's apologetic intentions.

Bm77 Campbell of Mohr, Joanna, *'L'Annonce', Time & Tide*, XXVI, 11 (17.3.45), 226-8.
Not only physical suffering involved.

Bm78 Starkie, Enid., *'L'Annonce', Time & Tide*, XXVI, 12 (24.3.45), 246.
Reply to Bm76, Bm77. Protests against use of literature for ideological purposes.

Bm79 *Poèmes et paroles pendant la guerre de Trente Ans* (CR), *Blackfriars*, 27 (Mar. 46), 112-3.

Bm80 Decreus, Juliette, 'Matériaux pour servir à l'étude de l'image dans le théâtre de C', *Leeds Philosophical Society (Literary section),* VI, 3 (May 46), 178-95.
Useful, but no synthesis, unlike M.-J. Durry in *Vie intellectuelle* (1938).

Bm81 Morgan, Charles, *Sunday Times* (14.7.46).
An amusing confusion of C with Mauriac when speaking of his role at the Conseil National des Ecrivains 'with Eluard & Aragon'!

Bm82 'PC & others', *Blackfriars*, 27 (Aug. 46), 318-9.

Bm83 Wax, Emmanuel, 'The French Theatre to-day', *The Listener* (London), XXXVII, 948 (27.3.47), 458-9.
Salacrou, Giraudoux, C, Barrault, Dullin, Jouvet. Passing ref. to *L'Echange.*

Bm84 *TLS* (5.7.47), 338.
CR of Bg6: apposite remarks on C's imagination.

Bm85 Carr, Philip, 'The Theatre in Paris', *World Review* (Dec. 47), 41-5.
Deval, Passeur, Jouvet, Barrault, Gide, Anouilh, Cocteau, C, Achard, Sartre.

Bm86 *'Lord, teach us to pray', Tablet,* 191 (31.1.48), 72.
CR of Aa19: 'a joy to read'.

Bm87 Ryan, Mary, 'C's poetic art', *Blackfriars,* 29 (Feb. 48), 65-73; (Mar. 48), 179-87; (Apr. 48), 23-9.
Complements Ba3.

Bm88 Ledésert, Margaret, 'Trends in French Poetry', *National Review*, CXXX, 781 (Mar. 48), 249-53.
Aragon, Cayrol, C, Eluard, Jammes, Michaux *et al.*

Bm89 'A packet from France', *Poetry Quarterly*, X, 2 (Sum. 48), 116-21.

On *Poèmes et Paroles pendant la Guerre de Trente Ans.*

Bm90 Messiaen, Fierre, 'PC', *Month*, 186 (July 48), 23-9.

Bm91 'Mr C at eighty', *TLS* (14.8.48), 456.

The innovatory aspect of his work. Interest of *P de M* & of its Shakespearian ending.

Bm92 Franchot-Bitoune, V, 'Church and French Writers', *Transition 48,* no. 3 (Oct. 48), 129-50; no. 4, (Jan. 49) 113-34.

Criticism of Bernanos, St-Exupéry, Massignon etc. Against the 'recovery' of atheist writers. Grievances against C the ambassador, châtelain and inventor of Rimbaud's conversion.

Bm93 Murphy, John L., 'Faith & the Liturgy', *Clergy Review* (London), 217-29; 'Converts & the Liturgy', *ibid.* (Aug. 49), 90-105.

With special ref. to PC.

Bm94 Speaight, Robert, 'The Theatre of PC', *Month,* n.s. III, 2 (Aug. 49), 120-31.

The irreplaceable view of an actor-producer; presents plays as expression of personal odyssey.

Bm95 'Solitary Dolmen', (C – Gide correspondence), *TLS* (18.11.49).

Bm96 Mauriac, François, tr. Elizabeth King, 'Fragments from an occupation Journal', *The Wind & the Rain,* VI, 3 (Wint. 49-50), 152-6.

On Giraudoux & C.

1950-1959

Bm97 Duplessis, Y., 'Is French Literature still an art? ', *The Aryan Path* (Bombay, London) XXI, 3 (Mar. 50), 104-9.

C, Jouhandeau, Sartre *et al.*

Bm98 Norman, G., 'C & Gide' [CR], *Tablet,* 195 (22.4.50), 308.

Friendship suspect; supports C.

Bm99 Mauriac, François, 'Open Letter to Jacques Rivière' [on C – Gide Correspondence], *Month,* n.s., III (June 50), 416-9.

Deplores publ. of intimate secrets and regrets C's loss of hope even before Gide's death. Repr. in Bk39.

Bml00 Nicolson, Harold, 'Marginal Comment' [on C – Gide Correspondence], *Spectator,* (28.7.50), 112.

Admires sincerity of both writers; regrets C's arrogance and clumsiness.

Bml01 Cranston, Maurice, 'Convert & invert', *Public Opinion,* 4627 (28.7.50), 16.

Bm102 Ryan, Mary, CR of C – Gide Correspondence, *Blackfriars,* 31 (Oct. 50), 474-83.

Bm103 Hobson, Harold, 'The Theatre in Paris & London', *Sunday Times,* (21.5.50), 6.
Anouilh, C, Jouvet, Sartre.

Bm104 Speaight, Robert, 'A play that puzzles Paris', *Radio Times* (21.7.50).

Bm105 Bruch, Jean-Louis, 'The Correspondence between PC & A. Gide', *Adam International Review* (London), XVIII, 208-209 (July-Aug. 50), 17-18.

Bm106 Seghers, Pierre, tr. M. Crosland, 'Letter from Paris', *Poetry* (London), V, 20 (Nov. 50), 19-22.
From Lise Deharme to Queneau via C.

Bm107 Beaumont, Ernest, 'PC & the problem of love', *Dublin Review,* 451 (Jan.-Mar. 51), 31-48.
Reservations on the 'passion' sublimated by C. Madaule's reply. See Ba5, Bm123.

Bm108 Gaudemar, P. de, 'Ramuz & C', *French Studies* (Jan. 51), 40-8.

Bm109 Seghers, Pierre, 'Letter from Paris', *World Review* (London), 26 (Apr. 51).
From Char, C, etc. . . to Perse.

Bm110 CR of *P de M, Times* (2.10.51); *Sunday Times* (7.10.51). Cf. Ak10.

Bm111 Speaight, Robert, 'C at the St James' Theatre', *Tablet,* 198 (6.10.51), 229.
P de M. Praise for Feuillère.

Bm112 'Attempted Conversion', *TLS* (5.10.51), 632.
CR of *Correspondance C – Suarès.* Excellent analysis of C's failure with Suarès and of his own drama, 1900-6.

Bm113 H.C.D., 'The Renaud-Barrault Season', *Theatre Newsletter* (London) VI, 132 (13.10.51), 3.
C, Gide, Salacrou.

Bm114 Carr, Philip, 'The Theatre in Paris: Ideas and conversations as substitutes for action', *Times* (3.11.51), 7g.
S de S, 'frankly boring' and undramatic.

Bm115 Russel, John, 'The Theatre: Sartre & C', *World Review* (London), 35 (Jan. 52), 34-8.
Le Diable et le Bon Dieu, P de M.

Bm116 *TLS* (26.12.52). Announces Aa22.

Bm117 *Times* (28.1.53), 9b.
CR of Ak12. Inadequately performed; play appreciated.

Bm118 *TLS* (20.3.53).
CR of *PC interroge l'Apocalypse:* 'personal, poetic and at times angrily polemical in tone'.

Bm119 *Times* (23.5.53), 8g: on Ak13.

Bm120 Maurois, André, tr. Terence Smith, 'Moments of disruption', *Irish writing,* 23 (June 53), 52-4.
Proust, C.

Bm121 *Times* (21.10.53), 10d.
CR of *L.C.C.* in Paris: 'French theatre at the height of its powers'.

Bm122 Brousse, Jacques, 'Theatre in Paris: *En attendant Godot* by Beckett; *L.C.C.* by C', *The European,* 10 (Dec. 53), 39-43.

Bm123 Ryan, Mary, *Studies* (Dublin), (Winter 53-4), 440-5.
Love & marriage in C. Reply to Bm107.

Bm124 Schneider, Pierre, 'Play & display', *The Listener,* LI (28.1.54), 174-6.
Sartre, C, Beckett. CR of *L.C.C.:* protest against such a lavish presentation of so slight a text.

Bm125 *TLS* (26.3.54): Leading article p. 201, last para.: 'The Further off from England' by D. W. Brogan: 'Presence of C', p. VIII, in special section 'French Writing to-day'.
Subtle & percipient. On C's late success, his limitations. Reservations on his Bible commentaries.

Bm126 Beaumont, E., 'Plays of PC', *Tablet,* 204 (23.10.54), 400-1.
CR of Ba4: expounds views on greatness and limitations of C as poet, dramatist and theologian.

Bm127 *Times* (5.11.54), 3b.
C wins judgement against Maurras family.

Bm128 Lawler, James R., 'PC – A tribute', *Meanjin Quarterly* (U. of Melbourne), XIV, 2 (1955), 227-9.

Bm129 Johnson, Geoffrey, 'The Continental Muse', *The Poetry Review,* XLVI, 1, (Jan.-Mar. 55), 44-5.
Apollinaire, C, Rimbaud & CR of Ba4.

Bm130 *Manchester Guardian* (4.1.55). CR of Ba4, Ba5.

Bm131 'PC on liturgical reform', *Tablet,* 205 (5.2.55), 140.
C's protest against mass celebrated facing congregation.

Bm132 Obituary notices in *Times* (23.2.55), 8b & 24.2.55) 10d; *Manchester Guardian* (24.2.55); *Tablet*, 205 (26.2.55) 195; *Illustrated London News* 226 (5.3.55).

Bm133 'Integrity and Splendour', *Times* (24.2.55), 9.
Tribute but with serious reservations provoking two replies: Chr. St John (3.3.55), 9e,see Ak3; Michael Palairet (5.3.55), 7g. Funeral notice (1.3.55), 7b.

Bm134 'Simplicity' [Obituary], *TLS* (4.3.55), 133.
Insists on C's vigour & optimism.

Bm135 Beaumont, E., 'A Poet in the Christian tradition', *Tablet*, 205 (5.3.55), 223-4.
'The weaknesses that one perceives in either the man or the work do not detract from the greatness of either . . . '

Bm136 CR of *L'Annonce* (in Paris), *Times* (10.3.55), 7f.

Bm137 Werth, A., 'Moral of a poet's funeral', *New Statesman*, 49 (12.3.55), 350; discussion, *ibid.*, 49 (19.3.55 & 2.4.55), 390, 438, 474.
Openly inspired by attitude of *Canard enchaîné*.

Bm138 *TLS* (24.3.55), 186.
CR of Ba5: very favourable.

Bm139 Emmanuel, Pierre, 'C & the Catholicity of the universe', *Listener* (28.4.55), 746-7.
Mutual symbolism of life and work: a masterpiece of integration.

Bm140 O'Donnell, Donat, 'Pillar in the cloud', *New Statesman*, 49, (30.4.55), 6-8; repr. in Bg7.
Excellent survey: the positive side of C's prejudices.

Bm141 Beaumont, E., [Obituary], *Blackfriars*, 36 (May 55), 161-5.

Bm142 Beaumont, E., 'The Understanding of C', *Month* (June 55), 366-8.
An attempt to clear prejudice about C's obscurity.

Bm143 Foster, K., O.P., 'C & Dante on trial', *Blackfriars*, 36 (26.6.55), 222; repr. in Bj25.

Bm144 Phillips, Margaret, 'PC: Two unpublished letters', *French Studies*, IX, 3 (July 55), 246-9.
About Chavannes, one of C's first critics & translators; cf. Bp54.

Bm145 CR of *La Ville* (Avignon), *Times* (26.7.55), 5e.
Severe towards pretentious and reactionary text.

Bm146 Chaigne, Louis, 'Final Evaluation of PC', *Dublin Review*, 229 (Sept. 55), 246-8.

Bm147 Ryan, Mary, [Obituary], *Studies* (Dublin), 44 (Sept. 55), 143-50.
Refutes grievances due to misunderstanding of C's faith & natural violence.

Bm148 CR of *La Ville* (T.N.P.), *Times* (21.12.55), 10e.
'Boring'.

Bm149 Peyre, Henri, 'The Patriarch of French Drama', *Adam International Review* XXIV, 253 (1956) 7-8.

Bm150 Triebel, L. A., [Obituary], *Contemporary Review* (London), CLXXXIX, 1081 (Jan. 56), 28-31.
See also 'PC, optimist', *Australian Quarterly*, XXVIII (1956), 91-4.

Bm151 Blount, M. M., 'C on the air', *The Month* (London), XV, 2 (Feb. 56), 143-53.
CR of *M.I.*

Bm152 Raymond, John, 'Kolossal!', *New Statesman,* LII (1.9.56), 253-4.
CR of *M.I.* C a man 'blessed (and cursed) with a superabundance of energy and temperament'.

Bm152a CR of Ak15, *Times* (20.11.56), 5a; *Sunday Times* (25.11.56), 13 (Harold Hobson).
Praise from both.

Bm153 Brookholding-Jones, A., 'The Christ-bearing Dove', *Tablet,* 208 (1.12.56), 472.
CR of Ak15: 'a great charade about a pun, mounted by a large and intelligent house-party'.

Bm154 CR of Ak16, *Times* (1.3.57), 3c.

Bm155 CR of *Protée, Times* (29.5.57), 3c.

Bm156 Barclay, Vera, 'The Greatly Privileged Camera: PC looks at the Holy Shroud', *Heritage Magazine* (Tunbridge Wells, Kent), (Apr. 57), 2-6.

Bm157 Barclay, Vera, 'The Shroud is more than a relic', *Pax,* 48 (Spr. 58), 10-15.

Bm158 Weightman, J. G., 'Theatre-going in the Third Empire', *The Observer,* 8742 (18.1.59), 18.
Gide, Vilar, Barrault, C etc. 'Catholicism and authoritarian politics were united in C's two tremendous historical confections: *L'Otage* and *S de S*'.

Bm159 Weightman, J. G., 'At the theatre: style & content', *The Observer,* 8743 (25.1.59), 17.
Barrault. C, Gide. *L'Otage* 'most impressive' and 'very moving', but Sygne's sacrifice seems 'wrong' and 'unchristian'. *S de S* 'almost unbearable. . . The comic episodes are excruciating, the history so broad as to be almost meaningless, and the language often flabby'.

Bm160 Speaight, Robert, '*The Satin Slipper* at the Palais Royal', *Tablet* (31.1.59).
Worthy success; refreshing innocence.

Bm161 *Times* (25.3.59) 13c, 'Popularity of C in Paris: Three plays at once'.
High praise for *S de S* & *L'Otage,* esp. for H. Sauvaneix.

Bm162 Gadoffre, Gilbert, 'Les trois sources de l'analogie claudélienne', *French Studies,* XIII (Apr. 59), 135-45.
Mallarmé, Huysmans, Tchoan Tsen: important article complemented by 'C et la Chine du Taô', *Mercure de France,* 355 (Jan. 59), 95-105. Cf. Bp63.

Bm163 *Times* (22.10.59), 4c.
CR of *TO* at Théâtre de France. Reservations on text.

Bm164 Curtiss, Thomas Quinn, 'Theatre in Paris' (26.10.59).
Article with no other ref. in SPC archives. CR of *T.O.*; praise for Barrault, reservations on *grand guignol* elements in text. (*Times*?)

1960-1969

Bm 165 *TLS* (14.10.60), 662.
CR of H. Mondor, *C plus intime*. Surprised by Mondor's excessive veneration for C but acknowledges interest of their conversations.

Bm166 Gadoffre, Gilbert, 'C & Lafcadio Hearn', pp. 104-8 in *Studies in Modern French Literature presented to P. Mansell-Jones*, Manchester U. P., 1961, xix + 343pp.
A literary source of 'La Cloche' in *C. de l'Est.*

Bm167 Heppenstall, Rayner, 'C revisited', *International Literary Annual* (London), III (1961), 144-63.
Regrets having over-estimated C when he was nearly converted; finally opted for Gide. Cf. Bg11 & Bg6.

Bm168 Speaight, R., CR of Bc3, *Tablet*, 215 (20.5.61), 489.

Bm169 *TLS* (15.12.61), 498.
CR of Bc3. Admires C's triple career, but reproaches him wrongly for writing *Le L.C.C.* during Wall Street crash.

Bm170 *Sunday Times* (28.1.62), 38-9.
Programmes and photos of Ak19.

Bm171 'Miracle among peasants: C's rugged triumph', *The Times* (20.3.62), 15a. CR of Ak19.

Bm172 *TLS* (4.1.63). CR of *CPC*, 4.

Bm173 Tricaud, Marie-Louise, 'Shakespeare & C', *Theoria* (Natal U. P., South Africa), 23 (1964), 13-20.
Cf. her Sorbonne thesis, 'Le Baroque dans le théâtre de C' (1964).

Bm174 Mossman, J. & B. Levin, 'Encounter with Peter Hall', *The Listener*, LXXII, 1860 (19.11.64), 789-92.
Montherlant & C.

Bm175 Lawler, James R., 'C's Art of Provocation', *Essays in French Literature* (U. of Western Australia Press), I (Nov. 64), 30-58.
'C's style of provocation is not vulgarity, humor & bluff but a method "d'atteindre l'âme" ' (Hatzfeld, 1966).

Bm176 Wood, Michael, 'A Study of fire imagery in some plays by PC', *French Studies*, XIX, 2 (1965), 144-58.
Penetrating analysis in the Bachelard manner.

Bm177 Dubois, E. T., 'Léon Bloy, PC & the Re-evaluation of the Significance of Columbus', pp. 131-44 in *Essays in Memory of G.T. Clapton,* Oxford: Blackwell & Molt, 1965, xii + 370pp.
Rehabilitation & 'beatification' of Columbus in Lamartine, Roselly & Bloy.

Bm178 'Aldwych World Theatre Season', *Times* (6.1.65), 5.
Barrault, Becket, Billetdoux, C, Feydeau, Ionesco.

Bm179 Brien, Alan, 'Iceberg above the Surface', *Sunday Telegraph* (4.4.65).
CR of Ak21: 'a series of unsupported paradoxes –an heretical distortion of the Catholic religion'.

Bm180 Lambert, J. W., 'A Speaking Temple of the Spirit', *The Sunday Times* (4.4.65), 25.
CR of Ak21: 'masochistic & sadistic . . . a chronicle dramatically ramshackle and spiritually relentless'.

Bm181 Cain, Alex Matheson, 'The Great Pontifex', *Tablet* (10.4.65), 414.
C 'mandarin'; *S de S* 'inflated verbiage'.

Bm182 Trewin, J. C., 'The World of the Theatre', *Illustrated London News* (17.4.65), 44.
S de S 'does oppress the spirit'.

Bm183 'Wagner of Letters', *TLS* (1.4.65), 254.
CR of Bp37, G. Marcel *(Regards sur le théâtre de C)* & Aa27. C & the spirit of the Counter-Reformation, somewhat 'pre-Council'; very useful synthesis.

Bm184 Connolly, Cyril, *Sunday Times* (7.11.65).
Regrets C's absence, like that of Aragon & Giraudoux, from the 100 Keybooks published in U.S., G.B. & France from 1880 to 1950, because too specific.

Bm185 Charaire, Georges, 'Realism & the crisis of reason', *The New Hungarian Quarterly* (Leicester U.), VI, 20 (Wint. 65), 92-8.
Anouilh, Becket, C, Ionesco.

Bm186 Dubois, E. T., 'Léon Bloy et PC', *French Studies*, XX, 2 (Apr. 66), 151-63.
Compares their conceptions of history, time & woman –a link recognised by C.

Bm187 Mizener, Arthur, 'Scott Fitzgerald & Edith Wharton', *TLS* (7.7.66), 595.
Refs to C, shocked by American alcoholism at a reception, summer 1925 (see *The Far Side of Paradise*, Boston, 1951, pp. 183-5).

Bm188 'PC: Premières œuvres (1886-1901)', *TLS* (22.9.66), 875.
Announcing exhibition at Bibliothèque Doucet, Paris.

Bm189 'Golden City', *TLS* (15.6.67), 536.
CR of critical edn of *La Ville* by J. Petit: 'an exemplary work of scholarship'

Bm189a Howells, B. P., '*C. de l'Est*: an introduction to some prose poems by C', *Australian Journal of French Studies*, IV, 3 (Sept.-Dec. 67), 323-43.

C's quest for self-knowledge, through apparently impersonal medium, revealed in manipulation of various influences.

Bm190 Patmore, Derek, 'True Symphonies', *Spectator* (17.11.67), 611-2.

CR of Aa31 & recollections of meeting an old C, jealous of his rival Gide's success in G.B.

Bm191 Lawler, James R., 'A symbolist dialogue', *Essays in French Literature* (U. of Western Australia), 4 (Nov. 67), 85-105; tr. *NRF*, 16 (1968), 236-61; repr. in Bg18.

'Valuable pointers to a further work', *YMLS*, 31 (1969).

Bm192 *Times* (18.11.67), 22d.

CR of Aa31: 'sustained and meticulous version'.

Bm193 Levi, Peter, 'In search of innocence', *Sunday Times* (17.12.67), 25.

CR of Aa31: 'literary and brackish'.

Bm194 Wood, Michael, 'The theme of the prison in *Le S de S*', *French Studies*, XXII (1968), 225-38.

Linked with themes of the body & marriage.

Bm195 O'Sharkey, Eithne M., 'The Communion of Saints in C's dramas', *Dublin Review*, 515 (Spr. 68), 25-37.

Bm196 Patmore, Derek, 'Wise Old Idol', *The Guardian* (27.3.68), 6.

Recollections full of amused sympathy.

Bm197 *Times* (30.4.68), 8c; cf. of Ak23.

Bm198 Bryden, Ronald, 'The Giant at a dead end', *The Observer* (5.5.68), 28.

C as anachronistic as the Queen Mary.

Bm199 *Sunday Times* (5.5.68), 53; cf. Ak23.

Bm200 *The Listener*, LXXIX (9.5.68), 616.

Barrault, C.

Bm201 Speaight, R., 'C at the Aldwych', *Tablet*, 222 (11.5.68), 468-9.

Cr of Ak23. Recalls T. S. Eliot disliking C.

Bm202 Raymond, John, 'The two faces of France', *New Statesman*, LXXV, 1942 (31.5.68), 723.

C & Alain. 'There is a callousness about the poet's earthy certainties, terrestrial and supernatural, that is disturbing even to his admirers'.

Bm203 'The Style of Nations', *Times* (22.6.68), 9a.

Influence of World Theatre Seasons at Aldwych Theatre.

Bm204 *Item deleted.*

Bm205 Weightman, John, 'Before the Deluge', *Encounter*, XXXI, 2 (Aug. 68), 46-8.
Barrault, Billetdoux, C.

Bm206 Grisewood, F., 'PC', *Radio Times* (1.8.68), 32.

Bm207 Speaight, R., 'PC, the Man & the Maker', *Tablet*, 222 (3.8.68), 760-1.
Revelation of his prose work, and of early anarchy.

Bm208 Cattauï, G., 'C & England', *ibid.*, 761-2.
C's tastes in English literature.

Bm209 Varillon, F., tr. Maria Craig, 'PC's diaries', *The Month*, n.s. XLI, 4 (Apr. 69), 231-9; 5 (May 69), 299-306.
Cf. intro. to *Journal* (Pléiade) & *Claudel*, Desclée de Brouwer, 1967.

Bm210 Wood, M., CR of F. Varillon, *PC, French Studies*, XXIII, 3 (July 69), 307-8.

Bm211 Speaight, R., 'C the conservative', *Tablet*, 223 (1.3.69), 207-8. CR of Ba9.

Bm212 'The dynamic conquest of joy', *TLS* (25.9.69), 1102-3.
CR of 8 books publ. in centenary year. Protests against invective against Church of England in *Journal*.

Bm213 Bancroft, David, 'C on Wagner', *Music & Letters* (Birmingham), 50 (Oct. 69), 439-52.

1970–

Bm214 Chambers, Ross, 'La Quatrième Journée du S de S', *Essays in French Literature* (U. of Western Australia), 7 (1970), 70-87.
Establishes by close textual commentary the continuity of an apparently discrete section of the drama, as a poetic examination of the condition of the artist *(YMLS)*.

Bm215 Beaumont, Ernest, CR of Ba9 & Bp63, *Modern Language Review*, LXV, 1 (Jan. 70), 175-6.

Bm216 Guitton, Jean, 'PC's Unwritten Book', *Osservatore romano* (English version), (Vatican City: distributed in G.B. & U.S.), 8 (19.2.70), 5.

Bm217 Wood, Michael, CR of Cattauï, *C: Le Cycle des Coûfontaine et le mystère d'Israël, French Studies*, XXIV, 3 (July 70), 310-1.

Bm218 Beaumont, Ernest, CR of M. Plourde, *PC, une musique du silence*, Montreal, 1970, *French Studies*, XXVI, 3 (July 72), 350-2.

Bm219 Deuel, Mildred, 'The Structure of the Different Versions of *L'Annonce . . .*', *Modern Language Review*, LXVII, 3 (July 72), 543-9.

ARTICLES IN PERIODICALS, U.S.

1910-1919

Bn1 'Camille C & her sculpture', *Craftsman NY,* 25 (Dec. 13), 229-35.

Pupil of Rodin, known before Paul. Cf. Ah45.

Bn2 'French Drama Extraordinary', *The Nation* (NY), (2.7.14), 25-6.

On *L'Otage* ('a mingling of litanies & melodrama') & Francis Jammes *(Brebis égarée).* Written from Paris; well informed.

Bn3 'Two Impressions', *New Republic* (NY), 1 (14.11.14), 20-1.

Bn4 Dewey, Stoddard, 'A French Poet of Summer', *The Nation,* 101 (12.8.15), 198-9.

CR of *Deux poèmes d'été:* tr. of extracts of *Cantate* & of a chorus from *Protée* but he remains suspicious.

Bn5 Bateman, May, 'The Catholic Note in Modern Drama', *Catholic World* (NY), 104 (Nov. 16), 164-76.

Panegyric.

Bn6 Williams, Michael, CR of Aa1 & Aa2, *America,* XVI, 5 (11.11.16).

Calls for tolerance towards modern art.

Bn7 Gerrard, T. J., 'The Art of C', *Catholic World,* 104 (Jan. 17), 471-83.

'C has come crashing through our artistic conventionalities [but his work] attracts and eventually fascinates us'.

Bn8 Bateman, May, 'PC, the Mystic', *Catholic World,* 104 (Jan. 17), 484-95.

Enthusiastic; cf. her unpubl. correspondence with PC, SPC: 'I want every Catholic in England to have your help'.

Bn9 Bateman, May, 'C's great mystic drama', *Catholic World,* 105 (June 17), 361-75.

CR of *Repos du 7ème jour.* Analysis without reservations.

Bn10 Olivero, F., 'Direct descendant of the leaders of French Symbolism', *Poet Lore,* 29 (Jan. 18), 110-20.

Bn11 Galantière, Lewis, 'The Poetic Drama of PC', *The Dial* (Chicago), LXV, 769 (20.6.18), 9-11.

Based on Rivière's study. Clear view of metaphysic but little said about art.

Bn12 Clark, B. H., 'PC, dramatist-poet', *Bellman* (Minneapolis), 25 (27.7.18), 98-103.

Bn13 *'Le Pain dur'* (CR), *Living Age* (Boston), 300 (8.2.19), 361-3.

Puts C in a narrowly traditionalist perspective.

1920-1929

Bn14 Guerson, H., 'Religious Poetry of PC', *Catholic World* (NY), 113 (Aug. 21), 668-77.
Enthusiastic CR of *Corona* (French edn).

Bn15 Hughes, Glenn, CR of Ap1, *The Drama* (Chicago), (Mar. 22), 200.

Bn16 CR of Ap2: *Outlook* (NY) 133, (17.1.23), 118-20; L. Lewisohn, *Nation* (NY), 116 (24.1.23), 102; C. Wright, *Freeman* (NY), 6 (24.1.23), 472.

Bn17 'C's Japanese Play: French Ambassador writes a Nô Drama', *NY Times Book Review & Magazine* (12.8.23).
Very favourable CR of *La Femme et son Ombre*, played in Tokyo: 'an artistic accomplishment'.

Bn18 Downs, Brian D., 'PC, a sketch', *North American Review* (Boston), 220 (Sept. 24), pp. 78-98.
Hostile; cf. Bm34.

Bn19 [Portrait], *Transpacific* (Tokyo – NY), 10 (12.4.24), 6; 12 (31.1.25), 8; 13 (20.3.26), 14.

Bn20 CR of *L'Otage* at Milan, *Morning Telegraph* (NY), (21.3.26): impressed; *Chicago Journal* (26.3.26): 'a forceful work on a plane of lofty idealism'.

Bn21 [Portrait], *Independent* (Boston), 117 (Sept. 26), 717.

Bn22 *NY Times* (1.12.26), 2.
A robust poet from Champagne drawn towards heroic symbolism.

Bn23 Carter, J., *NY Times* (5.12.26), 5: supplement XX, 6.
A poet rebelling against the canons of classical taste; his affinities with English & American literature.

Bn24 'Another Literary Ambassador', *Literary Digest* (NY), 92 (15.1.27), 27-8.
Résumé of two articles in *Boston Transcript* and *Illustration:* a Catholic à la Pascal, but a man endowed with exceptional political and social experience in three continents. Some reservations but an appeal for comprehension.

Bn25 'PC Ambassador', *Catholic World,* 124 (Jan. 27), 557.

Bn26 Scheifley, William H., 'PC, Ambassador and Mystic', *America* (NY), XXXVI, 22 (12.3.27), 528-9.
C Rivière's spiritual mentor, follower of Patmore, Ghéon & Chesterton.

Bn27 Robinson, Henri Morton, *Commonweal,* V, 19 (16.3.27), 514-6.
C well balanced businessman and mystic. Id., tr. 'Seventh Station', p. 523.

Bn28 Dimnet, E., 'PC as a diplomatist', *Outlook* (NY), CXLV, (16.3.27), 337-9.
Favourable; cf. Bm36.

Bn29 *NY Times* (21.3.27).

C a 'mediaeval' mystic, writing for a limited public.

Bn30 *Literary Digest,* 93 (2.4.27), 38.

Three extracts from Ad1 with favourable presentation: 'C combines with his religious depths a sure sense of the external world'.

Bn31 *NY Herald Tribune* (3.4.27).

C interviewed on arrival, still intimidated; suspicious of his translators; article underlines twofold activity, 'one of the world & one of the Soul'.

Bn32 [Portrait], *Bankers Magazine* (BDIC, 5 rue Aug. Vacquerie, Paris 16e), 728 (May 27).

Bn33 St Ursula, Sr, 'Symbolism in C's *T.O., Commonweal* (NY), VI (12.10.27), 551-2.

Eulogy.

Bn34 [Portrait], *Review of Reviews* (NY), 76, (Oct. 27), 349.

Bn35 [Portraits], *Forum* (NY) 79 (Jan. 28); *Literary Digest,* 96 (18.2.28), 10; *Outlook* (NY) 148 (22.2.28), 297; *Pictorial Review* (NY) 29 (May 28), 6.

Bn36 Goldbeck, E., *Bookman* (NY), LXVII (July 28), 501-5.

Clear and well informed (Rivière, Lasserre, Tonquédec); moderate criticism; C mediaeval, 'a psychological anachronism'.

Bn37 Pearson, Drew, 'PC, Poet diplomat of France who finds the U.S. more fascinating than the Orient', *Living Age,* 335 (Sept. 28), 49-50.

Life-like, optimistic picture of C the poet and businessman.

Bn38 Bailey, Anne Stuart, 'PC Diplomat & Dramatist', *The Signet* (Alumnae of the Sacred Heart, NY), (1928/29), 9-14.

Bn39 Brown, Beatrice, 'La visite de C en Louisiane', *ibid.,* 15-18.

Bn40 Peyre, Henri, 'Obscurity in recent French Poetry', *Romanic Review,* XX (1929).

Analyses the sources of wilful obscurity in Mallarmé, Valéry & C. In C, risks of spontaneous poetry remaining unlicked, p. 135.

Bn41 Bregy, C., 'C's play of paradox', *Commonweal,* X (9.10.29), 581-2.

CR of *Père humilié* with ref. to *L'Hôtage[sic]*.

1930-1939

Bn42 Carrière, J. M., *'La Jeune Fille Violaine* – The Evolution of a theme, its significance in the Drama of PC', *Romanic Review,* XXI, 1 (Jan.-Mar. 30), 16-25.

Excellent analysis of successive versions, but does not yet know *S de S.*

Bn43 *NY Times* (26.1.30), *'S de S'.*

Powerful, tragic and profoundly moving work.

Bn44 'PC at Yale', *Yale Alumni Magazine*, XXXIX (21.2.30), 616; *Yale Daily News* LIII (20.2.30) 1, 5 & (22.2.30).

Bn45 *NY Times*, 1930: *Chr. Colomb* at the Berlin Opera.

Amusing & favourable sketch of C by S. J. Woolf (4.5.30); wasted expense according to German critic (7.5.30); Nazi disapproval noted: opera considered too anti-Wagnerian by Alfred Einstein who also contests validity of using film (1.6.30). Cf. Bp57, Bp64.

Bn46 CR of *Chr. Colomb* at Berlin, *NY Herald Tribune* (4.5.30); *Musical Courrier* (30.5.30), 7-31: 'a synthesis of modernity'.

Bn47 'C turns Opera, *Chr. Columbus', Living Age* (Boston), 338 (1.6.30), 408-9.

Bn48 *NY Times* (29.1.32).

Favourable CR of Aa12.

Bn49 Schwarz, W. L., 'Some Twentieth Century Arts Poétiques', *PMLA* 47 (June 32), 594-7.

Bn50 Peyre, Henri, 'The work of PC', *Living Age* (Boston), 343 (Nov. 32), 225-31.

Bn51 [Portrait], *Asia* (NY), 32 (Nov. 32), 543.

Bn52 'C to leave Washington', *News Week* (Rockefeller Center, NY), 1 (11.3.33), 18-9.

Bn53 *Saturday Evening Post*, 205 (11.3.33), 5.

Bn54 *NY Times* (12.4.33).

Farewell gathering for C, Franco-American Society. Cf. Ah78.

Bn55 *Commonweal* (26.4.33), XVII, 26.

Editorial: farewell tribute. Regrets *L.C.C.* not produced in U.S. but forecasts continued readership there for C's work.

Bn56 Pearson, Drew, 'PC', *Vanity Fair* (May 33), 17 – with portrait by J. Charlot p. 16.

Bn57 CR of Aa13, *Sign*, 13 (Jan. 34), 378; *Commonweal*, 19 (27.4.34), 725; *Catholic World*, 139 (June 34), 369-70 (unmitigated praise).

Bn58 'Idea of a University', *Commonweal*, 23 (27.12.35), 242.

CR of C's speech for 60th anniversary of Institut Catholique de Paris.

Bn59 Dostert, Léon, 'The Catholic Movement in Contemporary French Literature', *Georgetown U. French Review* (Washington), 4 (1936), 13-27.

Bn60 Lowe, R. W., 'La Doctrine du corps mystique dans *l'Annonce* ', *ibid.*, 6 (1936), 14-22.

Bn61 Rankin, David S., *'Satin Slipper', Commonweal*, 25 (9.4.37), 673.

On Aa12: 'stupendous. . . colossal'.

Bn62 *'Satin Slipper', Sign*, 17 (2.1.38), 381.

Bn63 'Introduction au Livre de Ruth', *Thought* (Fordham U.), 14 (Mar. 39), 158.

'C's fundamental thesis is sound, his development inspiring . . . Deeply Catholic and fundamentally a poet'.

1940-1949

Bn64 Schwartz, W. L., 'Diplomats in Modern French Literature', *Stanford Studies in Language & Literature* (1941), 374-97.

Diplomats in literary fact and fiction from Chateaubriand to C.

Bn65 Peacock, Vera, 'The Early Plays of PC', *Modern Languages Forum* (Los Angeles), XXVI (Sept. 41), 152-60.

Bn66 Facteau, Bernard Anthony, 'Contemporary Catholic Authors: PC Poet-Pilgrim', *Catholic Literary World* (NY), 13 (Nov. 41), 35-44.

Excellent.

Bn67 Smith, W., 'Mystics in the Modern Theatre', *Sewanee Review*, 50 (Jan. 42), 46-7.

Dismisses *Le S de S* as a 'dream phantasmagoria' of no theatrical value.

Bn68 *'L'Annonce', Commonweal,* 36 (5.1.42), 158.

Bn69 Spitzer, Leo, 'A Linguistic & Literary Interpretation of C's *Ballade*' [of 1917], *French Review*, XVI (Dec. 42), 134-43.

Excellent.

Bn70 Bondy, Fr L. S., 'C & the Catholic Revival', *Thomist* (NY), V (1943).

Bn71 Kennedy, John S., 'The Cosmos of Mr C' (12.8.43).

No source given in French Cultural Service Archives (NY). 'Time has vindicated the dramatist'.

Bn72 Lynch, William S. J., 'Drama & Liturgy', *Liturgical Arts* (NY), XII (1943).

'In *S de S* we have a *theological, explicitly conscious and worshipful possession of the meaning of the represented event* – the ideal goal of the expression of truth by the total human mind, *a synthesis of art & thought of action in worship*' (p. 86).

Bn73 CR of *Coronal*. See Aa17.

Bn74 O'Malley, F., 'Crowns of PC', *Orate Fratres* (St John's Abbey, Collegeville, Minn.), 18 (23.1.44), 107-13.

Bn75 Steel, Eric M., 'The French writer looks at America', *Antioch Review* (Yellow Springs, Ohio), IV, 3 (1944), 414-31.

Excellent survey of Americans seen through French eyes from C to Céline. Criticises *L'Echange* for subsequent caricatures of financial sharks and vamps.

Bn76 [Portrait], *Catholic School Journal* (Washington), 44 (Dec. 44), 288.

Bn77 Stockwood, Jane, 'Paris Spotlight', *Vogue*, CI, 2 (Feb. 45), 39, 82, 85.
Anouilh, C, Copeau, Pitoeff, Sartre.

Bn78 Jones, Frank, 'The Theatre in Paris', *The Nation* (NY), CLX, 13 (31.3.45), 363-6.
Anouilh, C, Cocteau.

Bn79 Vial, F., 'Le Bergsonisme de PC', *PMLA*, 60 (June 45), 437-62.

Bn80 CR of Aa12, *Ave Maria* (N.D., Indiana), 62 (July 45), 29; *Columbia* (New Haven, Conn.), 25 (Aug. 45), 13.

Bn81 Lehner, F., 'PC', *Poet Lore*, LI, 3 (1945), 257-67.

Bn82 Hatzfeld, Helmut, 'Catholic Spirituality in Recent French Literature', *Thought*, XX (1945), 291-304.

Bn83 David, St M., 'Christmas in C', *America* (Washington), 74 (22.12.45), 325.

Bn84 *NY Times* (14.2.46).
C's election to Académie française.

Bn85 [Portrait], *Books Abroad* (U. of Oklahoma), XX, 4 (1946), 385.

Bn86 Estournelles, P. d', 'Poet as playwright', *Theatre Arts* (NY), 30 (May 46), 300-4.
L'Annonce, S de S & *Trilogy* presented as timeless.

Bn87 CR of *Three Plays* (Aa18): *Sign* (New Jersey), 25 (Mar. 46), 59; *Ave Maria* (Ind.), 63 (Apr. 46), 474-5; *Catholic World* (NY), 163 (Apr. 46), 92-3: shows symbolic aim of plots, praises tr. in general; *Thought*, 21 (June 46), 328-30; *Extension* (Chicago), 41 (July 46), 26.

Bn88 Churchill, Randolph, 'New Blood Invigorates Old French Academy', *NY Telegraph* (4.5.46).
Delights at 'a Burgundian peasant' [sic] being elected.

Bn89 Peyre, Henri, 'Récents travaux sur la littérature française contemporaine', *French Review* (Mar. 47), 351-65.
French criticism 1945-7; Valéry's standing; C studied as if of another time.

Bn90 *NY Times* (14.3.47), 13c.
C at Académie française.

Bn91 Chaigne, L., 'Paris Letter: C's introduction into the Académie Française', *America* (Washington), 77 (31.5.47), 241.

Bn92 Allen, Louise D., 'The Literary Background for C's Parabole d'Animus et Anima', *Modern Languages Notes* (Baltimore), LXII (May 47), 316-20.

Bn93 Angers, P., 'Aesthetics of PC', *Spirit* (NY), 14 (May 47), 50-7.

Cf. his *Commentaire de l'Art poétique,* Paris: Mercure, 1949.

Bn94 Spitzer, Leo, 'Interpretation of an Ode by C'; repr. in Bn9.

Bn95 [Collective] 'The Growth of the French Revival', *Renascence,* I, 1 (Aut. 48), 7-34.

Excellent; C pp. 16-18.

Bn96 Franchot-Bitoune, V., see Bm92.

Bn97 'Promising playwright of eighty-two', *Books abroad,* XXIII, 4 (1949), 354.

On brilliant but late success of *Le Pain dur, P de M & S de S* in Paris.

Bn98 Fowlie, Wallace, 'Paris letter on C', *Renascence,* I, 2 (Spr. 49), 49-50. Cf. Ah80.

CR of *P de M* (Paris) & *PC interroge le C. des C.*

Bn99 Buffum, Imbrie, 'The critical principles of PC', *Yale French Studies,* II, 1 (Spr. 49), 34-42.

Clearly explains C's antipathies & enthusiasms by his convictions on the relationship of poetry & faith.

Bn100 Strauss, C. A., 'Origine et sens du vers claudélien', *PMLA,* 64, (Mar. 49), 15-25.

Bn101 Barrat, R., 'PC speaks of the Bible' [The 2nd of a series on the influence of spiritual reading on French authors], *America* (NY), (2.4.49).

Interview with C at 85. His childlike faith, born of obedience.

Bn102 Bower, Anthony, 'Paris in the Spring', *The Nation* (NY), CLXVIII, 19 (7.5.49), 530-2.

Beauvoir, Camus, Malraux, Eluard, Blanchot, Montherlant, C.

Bn103 Dinkins, Paul, *'Poetic Art', Catholic World,* 169 (Aug. 49) 398-9.

CR of Aa20: analyses this 'poème mystique' with humour and sympathy.

Bn104 Melcher, Edith, 'A Study of *L'Annonce. . .* ', *French Review,* XXIII (Oct. 49), 1-9.

L'Annonce in Paris with 1938 ending, music by Maria Scibor. Links with themes from *CGO.*

1950-1959

Bn105 Bentley, Eric, 'Theatre, Religion & Politics', *Theater Arts,* XXXIV (Mar. 50), 30-5.

Bn106 Cornell, Kenneth, 'C's plays on the stage', *Yale French Studies,* 5 (Spr. 50), 82-7.

Analyses difficulties for actors & public in the light of early productions (1912), and of those of 1948 at the Hébertot et Marigny theatres.

Bn107 Noth, Ernst Erich, 'The Struggle for Gide's Soul', *Yale French Studies,* 7 (Spr. 51), 12-20.
The assault made on this 'exceptional soul' by converts Charles du Bos & C.

Bn108 Forquey, Leo, 'The Comédie Française & the German occupation 1940-1944', *French Review,* XXIV (1951), 480-9.
S de S in 1943, 57 perfs: a triumph.

Bn109 Meyer, John H., CR of C – Gide correspondence, *Renascence,* III, 2 (Spr. 51).
Suggests break provoked by Gide.

Bn110 Vial, Fernand, 'Montherlant & the Post-War Drama in France', *American Society of Legion of Honor Magazine,* XXII, 1 (Spr. 51), 59-74.

Bn111 Peyre, Henri, *et al.,* 'What's wrong with the Nobel Prize? ', *Books Abroad* (Sum. 51).
Enquiry into prejudices, errors and omissions – e.g. of C.

Bn112 Vial, Fernand, 'Symbols and Symbolism in PC', *Yale French Studies,* 9 (1952), 93-102.
Shows the layers of 'Symbolist', biblical & liturgical images in C's symbolism, e.g. the Tree.

Bn113 Peyre, Henri, 'The Drama of PC', *Thought,* XXVII, 105 (Sum. 52), 185-202.
Three aspects: tragic, poetic, epic; effects of Christian discipline.

Bn114 Meyer, John H., CR of C – Suarès Correspondence, *Renascence,* V, 1 (Aut. 52), 67-70.
Irritated by latter's hyper-romantic attitude.

Bn115 CR of Aa22: *Atlantic Monthly,* 190 (Dec. 52), 46; *Commonweal,* 57 (19.12.52), 284-6 (Turnell); *New Republic,* 127 (15.12.52), 10 (J. Frank).

Bn116 Cuneen, Joseph, 'The present state of C criticism', *Thought* (Wint. 52-53), 500-20.
Excellent survey of the question, covering French & English.

Bn117 CR of Aa22: *Saturday Review* 36 (17.1.53), 12 (W. Fowlie); *America,* 89 (18.4.53), 83-4 (E. Morgan); *Catholic World,* 177 (June 53), 236 (W. Frohock).

Bn118 Taupin, R., 'French Symbolism & the English Language', *Comparative Literature* (Eugene, Oregon), 5 (1953). Cf. Bp36.

Bn119 Becker, J., CR of Aa21 , *American Benedictine Review,* 4 (Aut. 53), 283.

Bn120 Flanner, Janet, [Genêt], 'Letter from Paris: *L.C.C.',* *New Yorker,* 29, (24.10.53), 74.
Praise from official critics; little from audiences. Repr. in Bk59.

Bn121 MacLaren, James C., CR of L. Barjon, *C, Romanic Review* (1954), 232-3.
Regrets Barjon's restriction to Catholics of full access to C; humanists also feel dramatic intensity of his work.

Bn122 Fowlie, Wallace, 'C & the problem of Sacred Art', *Accent* (NY), XIV (1954), 3-21.

Bn123 Farrell, I., 'Paris letter: Religious Themes in the Theatre', *America,* 90 (23.1.54), 420-1.
Includes *L.C.C.* 'C could not be more ideally served [than by Barrault]. The play, however, is difficult and confused.'

Bn124 Meyer, John H., 'C Victorious', *Renascence,* VI, 3 (Spr. 54), 117-20.
Deals mainly with the correspondence between C, Jammes & Frizeau.

Bn125 *'Jeanne au Bûcher', New Yorker,* 30 (10.7.54), 56-8.

Bn126 [Portrait], *Life,* 37 (4.10.54), 131.

Bn127 Freemantle, Ann, CR of Ba4, *Commonweal,* 61 (3.12.54), 257.

Bn128 Schnitzler, Henry, 'World Theatre: a mid-century appraisal', *Educational Theatre Journal* (Canada), VI, 4 (Dec. 54), 289-302.
From Anouilh to Sartre, including C.

Bn129 Fowlie, Wallace, 'The French Theatre & the Concept of Communion', *Yale French Studies,* 14 (Wint. 54-55), 23-9.
Communion between author & public; C prime example since 1943, even among non-believers.

Bn130 Peyre, Henri, 'Requiescat PC', *Yale French Studies,* 14 (Wint. 54-55), 94-95.
Masterly synopsis of career & success.

Bn131 Vial, Fernand, 'PC (1868-1955)', *American Society of the Legion of Honor Magazine,* XXVI (1955), 105-21.

Bn132 Vial, Fernand, 'C is dead', *Thought,* XXX (1955), 231-8.
Considers C a theologian and philosopher.

Bn133 Vial, Fernand, CR of *Mémoires improvisés, Romanic Review,* XLVI (Feb. 55), 72-3.
Indicates C's limitations, regrets his blinkers.

Bn134 CR of *Cahier Renaud-Barrault: C et C.C.* (1953), *Romanic Review* (Feb. 55), 74-5.
Very favourable.

Bn135 *NCWC,* News Service (Foreign), (28.2.55), 12-13.
Note on funeral & résumé of career (in *SPC Arch.*).

Bn136 [Obituary], *NY Times* (23.2.55).
'Served here at critical time'; praise.

Bn137 *NY Herald Tribune* (23.2.55).
Mediocre.

Bn138 *Washington Post* (26.2.55).
Praise for ambassador & poet.

Bn139 *Newsweek* (NY), (7.3.55), 61.

Bn140 *Time* (7.3.55), 102.

Bn141 *New-Yorker* (12.3.55), 78. Cf. Bk59.

Bn142 *Poetry* (Apr. 55), 58.

Bn143 *Wilson Library Bulletin* (Apr. 55), 586.

Bn144 Hatzfeld, Helmut, 'Critical Revision of C as a Catholic Poet', *Cross Currents* (Broadway, NY) 5 (Spr. 55), 101-14.
Masterly synthesis: defends C against theologians, shocked Catholics, and humanists.

Bn145 Milhaud, Darius, 'PC', *Books abroad,* 29 (Spr. 55), 132-3.
Generous. Cf. Bp3.

Bn146 Brophy, L., 'PC poet ambassador to Heaven's Queen', *Ave Maria* (Notre Dame, Indiana), 8 (9.4.55), 9-11.

Bn147 Naughton, A. E. A., 'C image-maker and iconoclast', *French Review,* XXVIII, 5 (Apr. 55), 385-94.
On *Réfl. sur le vers français.*

Bn148 Russell, R., 'PC', *Jubilee* (NY), 2 (Apr. 55), 41-7.

Bn149 Laurendeau, L. P., 'PC, Prophet of the Word', *America,* 93 (9.4.55), 44-6.

Bn150 'PC', *Catholic World,* 181 (Apr. 55), 4-5.
'A controversial figure'.

Bn150a 'PC', *America,* 92 (12.5.55), 612.
'C as completely integrated a Catholic personality as it is given a fallen man to be'.

Bn151 Sargent, D., 'Letter to PC', *Spirit* (Catholic Poetry Society of America, NY), 22 (May 55), 53-4.

Bn152 [Obituary], *Commonweal,* LXII, 8 (27.5.55), 196.

Bn153 Fowlie, Wallace, 'Vocation of the Poet', *ibid.,* 199-201.

Bn154 Manship, J. P., 'The Universal Artist', *ibid.,* 201-3.
'A volcano of creativity'.

Bn155 Turnell, Martin, 'Intolerance of Genius', *ibid.,* 204-7.
A great figure and his limits.

Bn156 Frohock, W. M., 'Cost of being C', *Catholic World,* 181 (June 55), 166-72.

Bn157 Brophy, L., 'PC, the Life of Drama and the Drama of Life', *Social Justice Review* (Catholic Central Verein of America, St Louis), 48 (Sept. 55), 199-201.

Bn158 Selna, Barbara, 'PC, Prison & *The Satin Slipper*', *Renascence,* VII, 4 (Sum. 55), 171-80.
'Action, poetry, theme, scenery are all related to the central symbol of prison.'

Bn159 Delmage, L., CR of *L'Evangile d' Isaïe , Symbolisme de la salette, Une voix sur Israël, ibid.,* 208.
'Amid C's myriad digressions and seeming irrelevancies there are many veins of gold.'

Bn160 Pamplume, Louis, 'C: Drama & Poetry', *Renascence*, VIII, 1 (Aut. 55), 37-9.
CR of Ba4 & Barjon's *C* with reservations.

Bn161 La Vallee, Marie-M., 'Staging C', *ibid.,* 39-44.
CR of first Renaud-Barrault *Cahier*: full of praise.

Bn162 Fowlie, Wallace, 'The Tidings that are the Poem', *Poetry* (Chicago), 87 (Dec. 55), 169-75.
Defines C's poetics on basis of *La Ville, Les Muses, A.P., P. et Pr.* etc.

Bn163 Naughton, A. E. A., 'C & Mallarmé', *Romanic Review*, XLVI (Dec. 55), 258-74.
An influence contested by C but undeniable; objective, sympathetic assessment.

Bn164 Fowlie, W., 'C as dramatist', *Sewanee Review*, 64 (Spr. 56), 218-37.

Bn165 Estang, Luc, 'PC the Poet's Poet', *Renascence* (Wis.), VIII, 4 (Sum. 56), 171-6.
On basis of *A.P. & Intro. à un poème sur Dante.*

Bn166 La Vallee, Marie-M., 'C, Poet Believer', *ibid.*, 177-88.

Bn167 Bruckberger, Raymond, R.P., 'PC and Theology', *ibid.*, 189-95.

Bn168 Vigée, Claude, 'PC, the Apocalypse & Israël', *ibid.*, 196-202. Cf. Bn207.

Bn169 Strauss, Walter A., 'A Poet in the theatre: PC', *Emory University Quarterly,* XII, 4 (Dec. 56), 206-19.

Bn170 Alexander, I. W., CR of A. Maurocordato, *L'Ode de PC, Modern Language Review* (G. Washington U., Wash. D.C.), 52 (Jan. 57), 119-20.

Bn171 CR of Ab24.
Saturday Review, 40 (26.1.57), 22; *Newsweek*, 49 (11.2.57), 67; *Time*, 69 (11.2.57), 70; *Nation*, 184 (16.2.57), 147; *New Republic*, 136 (18.3.57), 20; *Catholic World*, 185 (Apr. 57), 67; *Theatre Arts*, 41 (21.4.57), 41: more enthusiastic about production than about 'extravagant' themes.

Bn172 Viscusi, A. I., 'Order & Passion in C & Dante', *French Review*, XXX, 6 (May 57), 442-50.
C Dante's rival, but less master of himself and his genius.

Bn173 Barrault, J.-L., 'C as producer', *World Theater* (NY), VII, 1 (1958), 30-5.

Bn174 Derome, René, 'Le théâtre sous l'occupation', *Le Bayou*, 73 (Spr. 58), 33-42. C, Anouilh.

Bn175 Puccioni, Oreste, CR of *Hommage à PC* (*NRF*, Sept. 55), *Renascence*, X (Spr. 58), 164-8.

Bn176 Bâtard, Yvonne, 'C et l'Amérique', *Proceedings of the 2nd Congress of the International Comparative Literature Association*, U. of North Carolina Press (1958), 541-8.

Bn177 CR of Aa23.
America, 100 (1.11.58), 139 (P. Barrett); *Critic*, 16 (July 58), 47 (R. Smith); *Social Justice Review*, 51 (June 58), 101-3 (G. Guyot); *Spiritual Life*, 4 (Dec. 58), 361; *Thought*, 33 (Wint. 58), 632 (J. Collins).

Bn178 Gilman, Richard, 'The art, the thought & the person of C', *Commonweal* (NY), LXVIII, 20 (15.8.58), 699.
CR of Bc1. Regrets Fowlie explores ideas and not forms of C's poetry and drama.

Bn179 CR of Aa24, *Best Sellers* (Scranton, Pa.), 18 (1.12.58), 352 (G. Granel).

Bn180 Keeler, Sr Jerome, CR of Hilda Graef, *Modern Gloom & Christian Hope*, *The American Benedictine Review*, IX (1958-9), 276-7.

Bn181 Deasy, Philip, 'Meditation & Commentary of a Christian Poet', *Commonweal*, LXIX (30.1.59), 473-4.
CR of Aa24: considers C's volubility a sign of vigour.

Bn182 Waters, Harold A., 'PC and the Sensory Paradox', *Modern Language Quarterly* (Seattle), 20 (1959), 267-72.
Study of the Central Paradox: Nature = Grace, expressed by apparent contradictions.

Bn183 Riffaterre, Michael, 'The Art criticism of PC', *The American Society of Legion of Honor Magazine*, XXX, 3 (1959), 151-64.

Bn184 Clark, Keating L., 'French Plays in NY (1919-44): *The NY Times'* view', *Modern Language Journal* (St Louis), XLIII (1959), 122-6.

Bn185 CR of Aa23.
Catholic Biblical Quarterly, 21 (Jan. 59), 113 (J. Jansen); *Homiletic & Pastoral Review* (NY) 59, (Mar. 59), 596 (H. Willmering); *Catholic Educator* (NY), 29, (June 59), 729 (G. Guyot); *American Benedictine Review*, 9 (Sept. 59), 121 (J. Hunt); *Renascence*, 11

(Sept. 59), 218 (M. Williams); *Theological Studies,* 20 (Sept. 59), 483 (J. Nelson).

Bn186 CR of Aa24.

Ave Maria, 89 (10.1.59), 28; *Commonweal,* 69 (30.1.59), 473 (P. Deasy): praise for C and Fowlie; *Critic,* 17 (Jan. 59), 26; *America,* 100 (7.2.59), 556 (P. Courtines); *Jubilee,* 6 (Mar. 59), 44 (R. Gilman); *Sign,* 38 (Mar. 59), 209; *Homiletic & Pastoral Review,* 59 (June 59), 880 (L. Craddock); *American Ecclesiastic Review,* 141 (July 59), 64 (J. Murphy); *Sponsa Regis,* 31 (Oct. 59), 61.

Bn187 Forquey, Leo O., 'A Baroque Moment in French Contemporary Theatre', *Journal of Aesthetics & Art Criticism,* XVIII, 1 (Sept. 59), 80-9.

Confronts *Le S de S* with distinctive characteristics of baroque as fixed by Wölfflin in *Principes fondamentaux d'histoire de l'art,* Paris: Plon, 1952.

1960-1969

Bn188 Savage, Catherine Hill, 'PC et la conversion de Francis Jammes', *The South Central Bulletin,* XXIV (1960), 39-47.

Bn189 Vial, Fernand, 'Two Highlights of the Theatrical Season in France: *T.O.* and *Les Séquestrés d'Altona*', *American Society for Legion of Honor Magazine,* XXXI, 1 (1960), 15-22.

Bn190 *Drama Critique* (Lancaster, NY, National Catholic Theatre Confederation), III, 1 (Feb. 60):

Anon., 'The Catholic Theatre', 6-10; Waters, Harold, 'Woman's artistic function in the plays of PC', 11-18: shows how female characters shed realism for symbolism in successive versions; Brady, L., 'The top of the tree, Notes on a production of the *Satin Slipper*', 19-24; Zimmerman, G., 'Prouhèze in Hell & Heaven, C classic adapted for T.V.', 25-28.

Bn191 Maurin, Mario, 'Correspondance avec Agnes Meyer', *Yale U. Gazette,* XXXIV, 4 (Apr. 60), 178-80.

Bn192 Avré, Barna, *Catholic Union & Echo* (10.6.60), 'Birthplace of Poet-diplomat well preserved'; (19.8.60), 'Famous Catholic Poet knew Scripture well'.

Bn193 Scott, Nathan A., CR of Aa24, *Renascence,* XII, 4 (Sum. 60), 209-10.

Very favourable to tr. and original.

Bn194 Katz, Léon, 'The Dramatic Imagery of C's *Satin Slipper*', *Manhattanville Alumnae Review* (Purchase NY), XVI, 2 (Sept. 60), 34-44.

Bn195 Fowlie, W., 'Paris letter', *Poetry* (Chicago), XCVI (Sept. 60), 371-2.
Notes 1st performance of *T.O.* at Odéon (Oct. 59), & appearance of *CPC* & *BSPC*.

Bn196 Gouhier, Henri, 'Tragedy & Transcendence, Freedom & Poetry', *Cross Currents*, X, 3 (Wint. 60), 436-44.

Bn197 CR of Aa29.
Best Sellers, 20 (1.12.60); *Ave Maria* (Indiana), 29 (24.12.60).

Bn198 Harvitt, H., CR of *CPC*, I, *French Review* (Dec. 60), 220.

Bn199 Cox, Sr Fidelia Maria, 'Prayer & Sacrifice: C's *Satin Slipper*', *Renascence*, XIII, 2 (Wint. 60), 78-83.
Theological and sentimental.

Bn200 Naughton, A. E. A., 'A poet looks at his work', *Romanic Review*, LII (Feb. 61), 27-35.
C's revision of his plays.

Bn201 CR of Aa29.
Drama Critique, IV, 1 (Feb. 61), 40: favourable; *Commonweal*, 73 (17.3.61), 638 (S. Draper): 'accurate and lively'; *Critic*, 19 (Mar. 61), 50 (L. Bourke).

Bn202 Rey, J. B., 'C's American Drama', *Drama Critique*, IV, 2 (Mar. 61), 73-6.
On *L'Echange*.

Bn203 Blau, Herbert, 'The popular, the absurd & the *entente cordiale*', *Tulane Drama Review*, V, 3 (Mar. 61), 110-51.

Bn204 Clurman, Harold, 'Persistence of the furies', *The Nation*, CXCII, 22 (3.6.61), 482-3.

Bn205 Gautier, E. P., CR of *C. de l'Est*, *Books Abroad* (Sum. 61), 251.

Bn206 CR of Ap34.
New Yorker, 37 (10.6.61), 94; *Saturday Review*, 44 (17.6.61), 51; *America*, 105 (25.6.61), 471-3; *Commonweal*, 74 (28.7.61), 427-8.

Bn207 Vigée, Claude, 'C comme poète du sacré', *Evidences*, 85 (Sept. 61).
CR of *PC interroge l'Apocalypse*. Thinks it valuable despite C's 'suffisance' & his ambiguous conclusion on Israel's fate.

Bn208 Peyre, Henri, 'A Dramatist of Genius', *Chicago Review*, V, 2 (Aut. 61), 71-7.
CR of Aa29: kind to tr.; enthusiastic analysis of plays.

Bn209 Lesage, L., CR of Bp43, *Saturday Review*, 44 (30.9.61), 33.

Bn210 Augusta, Sr Mary, SBS, 'PC: The Second Ode', *Xavier U. Studies*, 1 (1962), 195-9.

Bn211 Lutyens, David Bulwer, 'The Dilemma of the Christian Dramatist: PC & Christopher Fry', *Tulane Drama Review* (New Orleans), VI, 4 (1962), 118-24.

Cs. optimism foreign to modern public (contrasts Auden).

Bn212 Melcher, Edith, 'The Use of Words in Contemporary French Theatre', *Modern Language Notes* (Baltimore), LXXVII, 5 (1962).

Opposes dramatists who believe in magic power of words (C & Giraudoux) to those who deny it (Ionesco, Adamov).

Bn213 Nugent, Robert, 'A Reading of C's *Cantique de Mesa*', *Cithara* (St Bonaventure U.), II, 1 (1962), 1-5.

'Cosmic sense'.

Bn214 Horry, Ruth N., 'C's *T.O.*', *French Review,* XXXV (Jan. 62), 279-86.

Rejection of Nietzchean attitude.

Bn215 Augst, Bertrand, '*L'Otage* de PC', *Romanic Review,* LIII (Feb. 62), 32-51.

Theme of Job in Georges's revolt.

Bn216 Waters, Harold A., 'Positive values', *Renascence,* XV, 1 (Aut. 62), 54-6.

CR of Bc2. Severe despite the title.

Bn217 Riese-Hubert, Renée, 'C poète en prose', *French Review,* XXXV, 4 (Feb. 62), 369-76.

Analyses *C. de l'Est,* influence of Baudelaire and the plastic arts; the effort to reach total reality.

Bn218 Savage, Catherine H., 'Gide et la tentation du catholisme claudélien', *Kentucky Foreign Language Quarterly,* (Apr.-Jun. 62), 97-104; *South Central Bulletin,* XXI, 1 (Feb. 61), 20 (abstract).

Bn219 Abraham, C. K. , 'The genesis of *L'Annonce*', *Drama Critique,* V, 2 (May 62), 59-65.

Bn220 Peyre, Henri, 'Religion & literary scholarship in France', *PMLA,* LXXVII, 4 (Sept. 62).

Bn221 Tanlayco, Milagros C., 'PC, Catholic Dramatist', *Unitas* (Manila), (Dec. 62, Mar. 63, June 63).

Bn222 Avré, Barna, 'C & Israel: A Jewish Salvation', *Renascence,* XV, 2 (Wint. 63), 59-61.

Salvation of man through union, not fusion of Jews & Christians.

Bn223 Waters, Harold A., 'Prose Portents', *ibid.,* 108-12.

CR of Aa29: reservations on style and errors of detail.

Bn224 Knapp, Roger, 'An interview with Roger Blin', *Tulane Drama Review,* VII, 3 (Spr. 63), 111-25.

Adamov, Beckett, C, Genet, Ionesco.

Bn225 Pearson, Yvonne Alfandari, 'Aspects du baroque claudélien', *Le Bayou* (Spr. 63).

Bn226 Kennedy, Pacificus, OFM, 'C the Catholic', *Columbia* (Knights of Columbus Magazine, New Haven, Conn.), XLIII, 3 (Mar. 63), 13-15, 35.

C's four careers (literary, religious, commercial & diplomatic) 'a model for the Catholic in the atomic age'. See Bp64, p. 187.

Bn227 Pitou, Soire, 'C cosmic and comic', *Renascence,* XV, 4 (Sum. 63), 212-8.

Favourable CR of Mondor, *CPC* 2, Bp42 etc.

Bn228 Bloom, Edward A., 'The vatic temper in literary criticism', *Criticism* (Wayne State), V, 4 (Fall 63), 297-315.

Bn229 Fitzgerald, Sr Rachel Marie, CSJ, 'C's *Tidings:* An Affirmation of Vocation', *Renascence,* XVI, 1 (Aut. 63), 29-33.

Bn230 Wahl, Jean,'Time in C', *International Philosophical Quarterly* (Fordham U.), III, 4 (Dec. 63), 493-505.

Bn231 Waters, H. A., CR of Bp43 & Bc3, *French Review,* XXXVII, 3 (Jan. 64), 368.

Useful biography; incomplete study of genesis.

Bn232 Waters, Harold A., 'Justice as a theme in C's Drama', *Renascence,* 17 (1964), 17-28.

Bn233 Vetö, O., 'Letters to answer: Rivière – C correspondence', *ibid.,* 54-6.

Favourable.

Bn234 Prescott, E. Kerrigan, 'PC: The Transcendence of Temporal Flux', *Modern Language Quarterly* (Seattle), XXV, 3 (Sept. 64), 338-45.

Bn235 Lee, Vera, 'The Revising of *P de M', French Review,* XXXVIII, 3 (Jan. 65), 337-48.

Study of 1948 & 1949 versions and Barrault's interventions.

Bn236 Cooke, Richard P., 'Poetic Drama from France', *Wall Street Journal,* CLXV, 67 (7.4.65), 18.

L'Annonce.

Bn237 Barrault, Jean-Louis, 'Du "Théâtre total" et de Chr. Colomb ', *World Theater* (NY), XIV, 6 (Nov.-Dec. 65), 542-5.

Cf. *Cahier Renaud-Barrault,* 1 (1953).

Bn238 Evans, Arthur R., 'Firmitas et Robur: The Column & its Meaning in C's work', *Symposium* (Syracuse), 19 (Wint. 65), 306-15.

Bn239 Wilson, Edmund, 'Notes from an European Diary, 1963-4', *New Yorker* (21.5.66), 61-2.

Peremptory: 'inedibility of PC'.

Bn240 Pearce, Sandra, 'Religious symbolism in *L'Annonce . . . , LIT* (from Centenary College of Louisiana Library), 7 (Spr. 66), 40-56.

Bn241 Thomas, Sr Marie, 'About Reality in Anouilh's *Antigone* & C's *Annonce*', *French Review,* XL, 1 (Oct. 66), 39-46.

Bn242 Cacossa, Anthony A., 'A Portrait of PC', *College Language Association Journal* (Morgan State Coll. Baltimore), X (Sept. 66), 42-8.

Bn243 Evans, A. R. Jr., 'A Nautical Metaphor in Dante & C', *Romance Notes,* 8 (Aut. 66), 1-5.

Bn244 *French News* (Books) (Cultural Services of the French Embassy), 35 (1966), 36-7.
CR of *CPC,* 6 (1966); *Entretiens C-Amrouche* (7 records, 1967); *CCC,* 4.

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Notes of *OC* & *Pl.*

INDEX

The names of writers mentioned in passing as figuring with Claudel in surveys and similar works of synthesis are excluded from the following list, as are those of theatre personnel.

Abbot, Carmela, Be43
Abraham, C. K., Bn219
Aeschylus, Aa2; Ah26; Bc5; Bh1; Bn247
Alain (E. Chartier), Bm202
Alexander, Douglas, Bn250, 253
Alexander, I. W., Bn170
Allen, Louis, Bb1
Allen, Louise, D., Bn92
Allen, P., Bb2
Allen, Ralph, Bk61
Alphand, Hervé, Bp33
Alwyn, William, Ad15
Anderson, Michael, Bk71
Angell, James R., Ah48
Angers, P., Bn93
Anglès, Auguste, An13
Ansorge, P., Ak23
Arc, Joan of, Aa15; Ah36, 62; Aj11; Bg11
Artaud, Antonin, Bk40
Arthur, G, Be44
Arundell, Dennis, Aa15
Ashcroft, Peggy, Am1
Auden, W. H., Ad14; Bk20a; Bp26a
Augst, Bertrand, Bn215
Augst, Paul Marie, **Be34**
Augusta, Sr Mary, Bn210
Avila, Lilian, Bn267
Avord, René, Bm71
Avré, Barna, Ar9, 11; Bc2; Bn192, 222
Aylen, Leo, Bg14
Ayme, Denis V., Bm73

Babcock, C. F., Ac7
Bachelard, Gaston, Bm176
Bacourt, Paul de, Bk6
Bailey, Anne Stuart, Bn38
Baker, G. B., Aa11
Bakewell, Michael, Am4
Balzac, Ba9
Bancroft, David, Bm213
Barclay, Vera, Bm156, 157
Barjon, Louis, Bn121
Barnes, Annie, Ba9
Barrat, R., Bn101
Barrault, Jean-Louis, Ak10, 15, 17, 21, 23; An8, 14; Ap24; Ar8; Bg12; Bk40; Bm158, 159, 164, 200, 205; Bn173, 237; Bp21, 35a
Barrère, J. B., An4
Barrett, P., Bn177
Baskin, Wade, Aa23
Bâtard, Yvonne, Ar19; Bn176
Bateman, May, Ak3; Bm30; Bn5, 8, 9; Bp9
Baudelaire, Bn217
Baxter, M. J., Bb3
Beaumont, Ernest, An13; Ba5, 9; Bb4; Bg20; Bm107, 126, 135, 141, 142, 215, 218
Becker, J., Bn119
Beddoes, Thomas Lowell, Ai4, 6
Beethoven, Bn267
Béguin, Albert, An5
Bellon, Loleh, Ak19
Benét, William Rose, Aa1; Ac7
Benoist-Méchin, Jacques, Bp10
Bentley, Eric, Bk40, 57, 62; Bn105
Berchan, Richard, Bc4; Be25; Bn271, 276
Bergman, Ingrid, Ak14
Bergson, Henri, Bh1; Bn79
Bernanos, Georges, Bg6; Bh11; Bj27
Berthelot, Marcellin, Ah10
Berthelot, Philippe, Aj9; Bp33
Berton, Jean-Claude, Bp40, 44
Bethell, Ruth, Aa19
Billington, M., Ak25
Birn, R. M., Bn268
Blakely, St Claire, Be8

Blau, Herbert, Bn203
Bloom, Edward A., Bn228
Blount, M. M., Bm151
Bloy, Léon, Bg6, 11, 15; Bm177, 186
Boase, Alan M., Af9
Body, J. A., Ba12
Bondy, Fr L. S., Bn70
Bonnet, Paul, Bc2
Bonning, H. K., Ba6
Boorman, John T., Ab4; Ak12
Boraj, Senator, Ah21
Borgeix, L., Ah1
Bosetti, Mercedes Marie, Be11
Bostwick, Arthur E., Bk20
Bourcier, M. C., Ar22
Bourdet, Denise, Aj16; Bp28
Bourke, Léon, Ar29; Bn201, 253, 272
Bower, Anthony, Bn102
Bowra, Sir Maurice, Bj32
Boysson, Pascale de, Ap47
Brady, Leo, Ap29; Bn190, 258
Brangan, G., Bm65
Bras, Monique T., Bd14
Brecht, Bd9
Brée, Germaine, Af14, 15, 20
Bregy, Catherine, Aa11, 17, 19; Bh2; Bm33; Bn41
Brereton, Geoffrey, Am5, 6, 7; Bg18, 21, 23
Briand, Aristide, Ah20, 30, 34, 77; Aj20
Brien, Alan, Ak21; Bml79
Brogan, D. W., Bm125
Brockett, Oscar G., Bk66, 67
Brookholding-Jones, A., Bm153
Brophy, L., Bn146, 157
Brou, Sr M. P., Be32
Brousse, Jacques, Bm122
Brown, Beatrice, Bn39
Browne, Maurice, Ap1
Bruch, Jean-Louis, Bm105
Bruckberger, Raymond, O. P., Ar7; Bn167
Brugère, Raymond, Bp27
Brunberg, Mary R., Be17
Brunel, Pierre, Bp50, 52, 52a, 55, 67, 68
Bryden, Ronald, Ak23; Bm198
Buck, Pearl, Aj33
Bucher, Bernadette, Bp52
Buffum, Imbrie, Bn99
Burgh, H. de, Ac18
Burghardt, Lorraine D., Bn270
Burkart, Sr Clare Elizabeth, Be26
Burke, John J., Aa9; Ac10
Butler, Kathleen, Bj4
Butters, Sr Marie Jude, Be48
Byrd, Admiral, Ah60

Carossa, Anthony A., Bn242
Cain, Alex M., Bm181
Calvert, Alexander, Bh3
Cameron, Sr Mary David, Ab1
Campbell, Kenneth, Be40
Campbell of Mohr, Joanna, Bm77
Campos, C., Bg20
Cap, Jean-Pierre, Ar34; Bn269, 276
Caplan, Philip, Bd8
Carlut, Charles, Af15
Carr, Philip, Bm85, 114
Carré, Jean-Marie, Bp51
Carrière, J. M., Bn42
Carrol, Sr Patricia Ann, Be18
Carter, J., Bn23
Cattauï, Georges, Bm60, 208, 217; Bp17, 46, 66
Carway, Francis J. S., Be5
Cassle, W. R. Jr, Ah76
Cavana, Elise, Aa14
Cazalis, Jeanne de, Ak4; Ap2
Cazamian, Louis, Bj22
Chaigne, Louis, Bc3; Bh5; Bp43; Bml46; Bn91
Chamberlain, L., Ac11
Chambers, Ross, Bm214
Chandler, F. W., Bk3, 12
Chapin, K. G., Ac7
Charaire, Georges, Bm185
Charlot, Jean, Aa11, 14; Ac12; Bn56; Bp15
Charvet, P. E., Bj34
Chase, Stuart, Aj29
Chateaubriand, Bn64
Chatterton-Hill, G., Bml0
Chavannes, Pierre, Aa1, 3, 5; Bm5, 18, 144; Bp6, 73
Chenoweth, Stuart, Ab10
Chernuck, Dorothy, Ap36
Chesterton, G. K., Ah1, 54; Bm49, 62; Bn26
Chiari, Joseph, Af11; Ba4; Bg8, 10; Bj30
Church, Richard, Bm48

Churchill, Randolph, Bn88
Churchman, Philip, Bk18
Cingras, G. E. Bd11
Clapton, G. T., Bm177
Clark, Barret H., Ac1; Bn12
Clark, Keating L., Bn184
Claudel, Calvin, Ap40; Ar29; Bn250, 264
Claudel, Camille, Bk56; Bn1, 276
Claudel, Henri, Ar33
Claudel, Pierre & Marion, Ap10
Clement, Catherine, Bp12
Clifford-Barney, Nathalie, Bp30
Clouard, Henri, Af12
Clurman, Harold, Bn204
Cohn, Robert Greer, Bk49
Cohn, Ruby, Bh20
Coindreau, Maurice, Bk25
Coleman, R., Ap24
Colhoun, C. K., Bm47
Colliard, Lauro-Aimé, Bp56, 60, 61, 69, 73
Collins, J., Bn177
Collins, Janet, Ap32
Connolly, Cyril, Bml84
Cook, Bradford, Bg9
Cooke, Richard P., Bn236
Coolidge, Calvin, Ah3; Aj33
Copeau, Jacques, Ag23; Bk1, 2
Cornell, William Kenneth, Bh14; Bn106, 247
Courtines, P., Bn186
Coutaud, Lucien, An17
Cowell, Henri, Ap18
Cox, Sr Fidelia, Bn199
Craddock, L., Bn186
Craig, Edith, Ak1, 2, 3, 8, 9
Craig, Maria, Bm209
Cranston, Maurice, Aa22; Bm101
Crawford, V. M., Bm55
Cross, Dean, Ah48
Cruickshank, John, Bg20
Cuneen, Joseph, Ar7; Be21; Bn116
Cunliffe, J. W., Bk6
Cuny, Alain, Ar17
Cuny,Thérèse Marie, Ap21
Curtiss, Thomas Quinn, Bm164

D., H. C., Bm113
Danchin, Pierre, Bp41
Dante, Ba5; Bm143; Bn172, 243
Dargan, E. P., Bk48
Darmesteter, A. M., See Duclaux
Dasté, Marie-Hélène, Ap39
David, Sr Mary, Aa17; Ac32; Bn83
Davis, Paul E., Ap34
Deasy, Philip, Bn181, 186
Decreus, Juliette, Bm72, 80
Decroux, Etienne, Bk40
Dédeyan, Charles, Ar10
Delmage, L., Bn159
Delorme, Danièle, Ak19; Ap39
Delpit, Louise, Bk11, 17
Demuth, Norman, Am4
Denis, Maurice, Bk35
Derdeyn, Madeline, Be3
Derome, René, Bn174
Desautels, Armand, Bd2
Deseta, William, Be38
Des Plaines, Sr Thérèse Gabriel, Be15
Deuel, Mildred Thompson, Bd15; Bm219; Bn273
Dewey, Stoddard, Bn4
Dickinson, T. H., Ad4
Dieckmann, Herbert, Ah1
Diller, G. D., Af4, 19
Dimnet, E., Bm36; Bn28
Dinkins, Paul, Bn103
Donahoe, Ned, Ap38
Dornes, Roger, Ap30
Dostert, Léon, Bn59
Doverspike, F. W., Ap46
Downs, Brian, Bm34; Bn18
Doyle, J. P., Ac35
Draper, S., Bn201
Driver, Tom F., Bk70
Dru, A., Bg20
Dubois, Elfrieda T., An13; Ba9; Bml77, 186
Duchêne, L. F., Aa22
Duclaux, A. M., Bg1
Duhamel, Georges, Bm2, 30; Bn267
Dukes, Ashley, Bj5, 6
Dukore, Bernard, Ad12
Dunn, Catherine E., Bk69
Duplessis, Y., Bm97
Durry, M. J., An13; Bm80

Earle, Fr., Ah54
Eastman, George, Ah58
Einstein, Alfred, Bn45
Eliot, T. S., Ba4; Bd9, 13; Bg6; Bj20, 24, 31; Bm201; Bn267; Bp26a

Elizabeth I, Aj6
Emery, Léon, Bn256
Emmanuel, Pierre, An2; Bm139
Erickson, John D., Bn278
Erwin, John G., Bd23; Be54
Essex, Jacques, Ab15
Estang, Luc, Bk64; Bn165
Estournelles, P. d', Aa18; Bn86
Evans, Arlette R., Be53
Evans, Arthur R. Jr., Bn238, 243

Facteau, Bernard A., Bn66
Farabet, René, Bp42
Farrell, I., Bn123
Faÿ, Bernard, Bk9; Bp31
Fay, M. M., Aa18
Fern, Dale A., Ap42
Fernandez, Cecil J., Be58
Ferrell, Robert H., Bk34
Ferrier, André, Ap3
Feuillère, Edwige, Ak10, 23; Bm111
Fiske, Mother Adela, Aa26; Ab6; Ac40
Fitzgerald, Scott, Bml87
Fitzgerald, Sr Rachel Marie, Bn229
Flanner, Janet (Genêt), Bk59; Bn120
Fletcher, J. W., Bg21
Flint, F. S., Bml, 2, 13, 32
Flower, J. E., Bg21
Foch, Maréchal, Ah40
Fontnouvelle, Charles de, Ap5
Fontnouvelle, Pierre de, Bc3
Forquey, Leo, Bn108, 187
Foster, Kenelm, O.P., Bj25; Bml43
Foster, J. R., Bj29; Bk52
Fotitch, Tatania, Bk69
Fougère, Mme V., An17
Fowlie, Wallace, Aa22, 24, 25, 28, 29; Ab6; Ac38; Ad10; Ap32, 42; Ar7; Bc1; Bh7, 13, 17, 19; Bk33, 60, 68; Bn98, 117, 122, 129, 153, 162, 164, 195
Frances, Teresa, Aa1
Franchot-Bitoune, V., Bm92; Bn96
Francis, Eve, Ah1; An9; Bp25
Franck, Pierre, Ap39
Frank, Waldo, Bk2
Franklin, Benjamin, Ah6, 57
Freemantle, Ann, Bn127
Freilich, Joan C., Ar34; Bc10; Bd21; Bn267, 271, 272, 276
Frey, Samy, Ak21
Freysse, J. P., Aq2
Friedman, Melvin J., Bn263
Friedrich, Werner, Bk42
Frohock, W., Aa22; Bn117, 156
Fry, Christopher, Ba4; Bd9; Bn211
Fullwood, D., Bn260
Fumet, Stanislas, Aa30

Gadoffre, Gilbert, An16; Ba9; Bb5; Bml62, 166; Bp62, 63
Galantière, Lewis, Bn11
Galpérine, Charles, Bp62
Garbagnati, Lucile, Bp72
Gardiner, L. J., Bj8
Gassner, John, Ad12; Bk22, 41, 45, 53, 61, 68
Gaudemar, P. de, Bm108
Gauguin, Bk35
Gautier, E. P., Bn205
Gelber, Lynne, Ar34; Bd26; Bn276
Genêt, See Flanner
Gerber, Pierre, Bf1
Gerôme, Raymond, Ap14
Gerrard, T. J., Bn7
Ghéon, Henri, Be18; Bh4; Bn26, 269, 276
Gibble, Ab6
Gibbons, Sr Kathryn Marie, Be4
Gibson, John, Am1
Gibson, Robert, Af13; Bg20
Gide, André, Aa22; Be58; Bj26; Bm99, 100, 101, 102, 167, 190; Bn107, 109, 117, 218; Bp1
Gill, Eric, Be17
Gillet, Louis, Ad7
Gilman, R., Bn178, 186
Girard, René, Ap42
Girdlestone, C. M., Af5; Ba5
Gnesin, Maurice, Ap7, 12
Goethe, Bk4
Goitein, Denise R., Bd19
Goldbeck, E., Bn36
Gosse, Sir Edmund, Bj2
Gouhier, Henri, Bn196
Gouraud,Général, Ah39
Graham, Victor E., Af16
Granel, G., Bn179
Grant, Sr Clarence Marie, Be19
Greely, Sr Elisabeth Ann, Be45
Green, Paul, Bk37
Grew, Mary, Ab13
Griffin, Jonathan, Ab12; Am3

Griffiths, Richard, An13; Ba9; Bg15; Bp66
Grigson, Geoffrey, Bk54
Grisewood, F., Bm206
Grossvogel, David I., Bh15
Guérard, A. J., Aa22
Guerson, H., Bn14
Guicharnaud, Jacques, Bh16; Bk71
Guillemin, Henri, Bc2
Guitton, Jean, Bm216
Guthrie, Ramon, Af4, 19; Ah78
Guyard, M. F., An12, 13; Bp38, 48, 51
Guyot, G., Bn177, 185

Hackett, C. A., Af8
Hale, Julianne, Be28
Haley, A., Ac7
Hall, Peter, Bm174
Harding, E. A., Am3
Harrison, Margaret H., Bh4
Hart, Howard, Ab8; Ap30, 32
Hartley, Anthony, Ad8
Hartnoll, Phyllis, Bj17
Harvey, P., Bj28
Harvey, Peter, Ap34
Harvitt, H., Bn198
Harvitt, Hélène J., Af2
Hatcher, H. H., Ad5
Hatzfeld, Helmut, Aa27; Ar26; Bk35, 46, 69; Bn82, 144, 255, 276
Haugh, I., Bm51
Hauser, Richard, Ab7, 7a, 14; Be41; Bp49
Haycraft, Howard, Bk26
Hayes, Patricia, Ak6
Hayes, Richard, Aa26
Heard, John, Aa18; Ac33
Hearn, Lafcadio, Bm166
Hebblethwaite, P., SJ, Aa27
Henry VIII, Aj6
Heppenstall, Rayner, Bg6, 11; Bm167
Herrick, Myron T., Ah17
Herriot, Edouard, Aj23; Bp26
Heseltine, Janet, Af21; Bj28
Hoade, Martin, Aq1
Hobbes, Ai7
Hobson, Harold, Ak10, 15, 19, 23, 25; Bj20; Bm103, 152a
Hodgson, Geraldine, E., Bm8, 22
Hoehn, Matthew, Bk31
Hoffman, Mary, Be6
Hogart, Marion L., Be29
Holme, Christopher, Am11
Homer, Bn247
Honegger, Arthur, Bf4
Hoog, Armand, Ar7
Hooks, Georgia Grey, Be60
Hooper, Mabel, See La Farge
Hoover, Herbert, Aj28, 33
Hopkins, Anthony, Am9
Hopkins, G. M., Ad6; Bb10; Be14
Hoppenot, Hélène, Af7
Hoppenot, Henri, Bp29
Horry, Ruth N., Bc7; Bn214
Howard, Eleanor B. Mary, Be1
Howard, W., Aa30
Howarth, Herbert, Bj31
Howells, B. P., Ba9; Bb6; Bm189a
Hugh, D. F., Bb7
Hugh, L., Ak21
Hughes, Glen, Bn15
Humes, Joy N., Bd24
Hunt, J., Bn185
Huxley, Aldous, Bm31a
Huysmans, J.-K., Bm162
Huzarewicz, Helen, Be50
Hytier, Jean, Ar31

Ince, W. N., Bn248
Ingrand, Max, An17
Itkin, David, Ap7a

Jackson, J., Bb8
Jammes, Francis, Bm2; Bn2, 188
Jansen, J., Bn185
Jean-Aubry, G., Bp2
Jeannette, Sr, Ap19
Jennings, Richard, Bm38
Johnson, Geoffrey, Bm129
Johnson, L. A. M., Ba8a
Jolas, E., Ac30
Jones, Frank, Bn78
Jörgensen, Jens J., Bn267

Kammin, Edwin R., Be36
Kant, Bk4
Katz, Léon, Ab6; Bn194
Kastner, L. E., Af1; Bj7
Keeler, Sr Mary Jerome, Bh5; Bn180; Bm60
Kellogg, Frank B., Ah20, 30, 34, 43; Aj20

Kemp, J. A., Bm70
Kempf, Jean-Pierre, Aa33
Kennedy, John S., Bn71
Kennedy, Pacificus, Bn226, 251
King, Elizabeth, Bm96
Kingston, J., Ak23
Komisarjevski, Theodor, Ap2
Knapp, Roger, Bn224
Knight, Everett, Bj26
Knowles, Dorothy, Bg16
Kroff, A. Y., Af20
Kunitz, Stanley J., Bk26
Kushner, Eva, Bp52

Labisse, An17
Labriolle, J. de, Ae75; Bp64, 74
La Farge, John, Bk43
La Farge, Mabel, Bp14
La Fayette, Ah8, 44, 59
Lamartine, Bm177
Lambert, J. W., Ak21; Bm180
Lamberton, Robert, Be51
Lamm, Martin, Bk38
Lanctot, Sr Agnès, Be14
Landau, Edwin Maria, Bn267, 269
Larbaud, Valery, Ai2; Bm9; Bp2
Lasserre, Pierre, Bh5, 8; Bn36
Laurendeau, L. P., Bn149
Lavallee, Marie-Marthe, Bd4; Bn161, 166
Laverty, Moya, Ba9
Laval, Pierre, Ah64
La Vigne, Gary, Ap37
Lawler, James, Bh18; Bm128, 175, 191
Lecain, René de, Ar7
Le Coq, J. P., Bk18
Ledésert, Margaret, Bm88
Ledésert, R., Bj14
Lee, Elizabeth, Bm14
Lee, Vera, Bn235, 253
Leggewie, R., Af12
Lehmann, A. G., Bj16
Lehner, F., Bn81
Leitgeber, Witold, Ba9; Bp54
L'Enfant, Charles, Ah46
Le Poulain, Jean, Ap30
Lesage, L., Bn209
Lesort, Paul-André, Bp45
Levesque, Lucille V., Be55
Levi, Peter, Bm193
Levin, B., Bm174
Lewis, Allan, Bk72
Lewisohn, L., Ap2; Bn16
Ligier, Serge, Ak18
Lindbergh, Charles, Ah18, 55
Lindsay, E. C., Ac7
Lindsay, Vachel, Bm49
Linenthal, Marc, Ab10
Lipinsky, Aa21
Lippman, Walter, Aj33
Lissim, Simon, Ap10
Little, Roger, Bb9; Bc7
London, Jack, Ai7
Longree, Georges, Bn246
Lorca, Bd9; Bk67
Lory, Marthe, Bg15
Louis, William Joseph, Bd20a
Lowe, R. W., Bn60
Lubac, Henri de, Aa27
Lucie-Smith, Edward, Aa31, 32; Ba9
Lugné-Poe, Bk14
Lumley, Frederick, Bg17
Luther, Bk4
Lutyens, David Bulwer, Bn211
Lyons, Sr Rose Irma, Be7
Lynch, William, Br72
Lytton-Sells, A., Af5

Macaluso, Mario, Be61
McCarthy, Desmond, Bm21, 29
McCarthy, Patrick, Ba8b, 9
McCarthy, Senator, Bk49
MacCombie, J. A., Bc9; Bd16
McGowan, J. F., Ac7
MacGowan, Kenneth, Bk5, 44
McKenna, Siobhan, Aq7
MacLaren, James C, Bn121
McLaughlin, Sr Marie Ellen F., Be46
McLeod, C. W., Bc5
McLeod, S. R., Bd9
McQueeney, Sr Theresa, Bf2
McQuillan, Helen, Be23
McWhinnie, Donald, Am7
Mackworth, Cecily, Ad6
Madaule, Jacques, An13; Bh5; Bn183; Bp37, 46
Maeterlinck, Ba7; Bd18
Magro, Sr Mary Ancilla, Be56
Mallarmé, Bd18, 23; Bj18; Bm162; Bn40, 163
Mallet, Robert, Aa22
Malone, David Henry, Bk42
Malraux, André, Ap32
Mandel, S., Bk36

Mandin, Sr Mary Augusta, Be42
Mansell-Jones, P., Af10, 17; Bj18; Bm166
Manship, J. P., Bn154
Marcel, Gabriel, An6; Bm183
Margotine, See Parr, Audrey, Bp28
Marion, Madeleine, Ap47
Marks, Elaine, Ad11
Markus, Thomas Benjamin, Bd12
Marshall, Brenda, Ak25
Martin, Catherine Rita, Bd6; Bn253
Martin, Claude, Ar32
Martin-Browne, E., Ak5; Ap4; Bk32
Maria-Immaculata, Sr, Bd22
Mary-Immaculate, Sr, Ad14; Ar25
Mary Pius, Sr, RSM, Ap23
Mason, Alexander Hamilton, Bk21
Matheson, W. H., Bc5; Bn255, 267
Mathis, Eve, Bc2
Matisse, Henri, Ah9; Bn272
Matthews, Herbert L., Ap24
Mauriac, François, Bg6; Bj27; Bk39; Bm81, 96, 99; Bn267
Maurin, Mario, Bn191
Maurocordato, Alexandre, Ac44; Ar26; Ba8, 9; Bk69; Bn264
Maurois, André, Bm120
Maurras, Charles, Bml27
Melcher, Edith, Bn104, 212
Melchinger, Siegfried, Bk62
Melnitz, William, Bk44
Ménard, Jean, Bp52
Mespoulet, Marguerite, Ar1, 3; Be2; Bp11
Messiaen, Pierre, Bm90
Meyer, Agnes E., Aa11; Ac12; Bk36; Bn191, 253; Bp4, 13, 26a, 52, 59
Meyer, John H., Bn109, 114, 124
Meynell, Alice, Ac2; Ba9; Bk3; Bm24; Bp5
Michaud, Régis, Bk16
Middleton-Murry, John, Bml9
Milhaud, Darius, Aa16; Ak7; Ap9, 11, 35, 41; Be36; Bf4; Bh12; Bn145; Bp3, 24
Milhaud, Madeleine, Ap9
Miller, Anna Irène, Bk14
Missires, Helen James, Be24
Mitropoulos, Dimitri, Ap18
Mizener, Arthur, Bm187
Mondor, Henri, Bm165
Monick, Emmanuel, Bp34
Montesquieu, Ah71
Montherlant, Bg20; Bj20
Moore, Harry T., Bg19; Bk63
Morand, Paul, Bk3; Bp23, 29, 32
Moreau, Pierre, Bp44
Morgan, Charles, Bm81
Morgan, E , Aa22; Bn117
Mornet, Daniel, Bj11
Morot-Sir, Edouard, Ar15
Mossman, J., Bm174
Mouton, Jean, An13, 15; Ba9
Mueller, Sandra, Bf3
Mulligan, D., Ba2
Münch, Charles, Ap14
Munn, L. S., Aa22
Munsterberg, M., Ac9
Murphy, J., Bn186
Murphy, John L., Bm93
Murphy, Norah, Bb11

Nagy, Moses, Ap37; Ar18, 29; Bn271a, 275, 276
Naughton, A. E. A., Bn147, 163, 200
Naughton, Helen T., Bn252
Nelson, Roy Jay, Bn185, 261
Nemerever, Mary Addleman, Be20
Nesbitt, C., Ak1
Newberry, John Strong, Aa6, 7, 8
Newell, Sanford H., Bd3; Be27
Nicolais, Mother Lucille, Be52
Nicoll, Allardyce, Bj15
Nicolson, Harold, Bj33; Bm100
Nitze, W. A., Bk48
Noakes, David, Bf4
Nolan, Carol, Be57
Norman, G., Bm98
Noth, Ernst Erich, Bn107
Nugent, Robert, Bn213

O'Brien, Conor Cruise, See O'Donnell, Donat
O'Brien, Edward J., Aa5
O'Brien, Justin, Bk47
O'Connor, Fr John, Aa12, 13; Ac20; Ad6; Bm46, 53, 57, 64; Bp19
O'Donnell, Donat, Bg7; Bm140
O'Flaherty, Kathleen, Ba1
O'Gorman, Ned, Aa24
O'Leary, Ann, Bd25
Olivero, F., Bn10
O'Malley, F., Bn74
Onimus, Jean, Bg15
Oscar, Henry, Ak4
Ormesson, W. d', Bp35

Osgood, Eugenia V., Bn271
O'Sharkey, Eithne M., Bml95
Ozama, Serji, Ak22

Page, Geneviève, Ak21
Palairet, Michel, Bml33
Pallister, Janis L., Bn269, 271
Palmeri, J., Ad13
Pamplune, Louis, Bn160
Paolucci, Anne, Bn277
Parmenter, C., Ac16
Parr, Audrey (then Parr-Colville) ('Margotine'), Ac28, 29, 42; Aj16; Bp20
Paterson, Janet, Ap25
Patmore, Coventry, Ai2, 6; Aj4; Ba8, 9; Be12; Bp48
Patmore, Derek, Aa32; Bm196
Pascal, Bn24
Paulding, Governor, Aa22
Pauly, Marie-Hélène, Ab10; Ar27
Peacock, Ronald, Bj24
Peacock, Vera, Bn65
Pearce, Sandra, Bn240
Pearson, Drew, Bn37, 56
Pearson, Yvonne Alfandari, Bn225
Peebles, Bernard M., Bk69
Péguy, Charles, Bd2, 24; Bg11, 15, 20; Bh4
Pell, Elsie, Aa21
Percival, Allen, Ak16
Perry, Arnold, Ap18
Pershing, General, Ah8; Aj30
Peschechera, Vito, Bp69
Peters, A. K., Ab11
Peterson, Evelyn L., Be10a
Petit, Jacques, Aa33; Bml89; Bn272; Bp31
Peyre, Henri, Aa21, 22; Ad9; Af18; Ar2, 4, 6, 28; Bh5, 8, 24, 58; Bk29, 63; Bml49; Bn40, 50, 89, 111, 113, 130, 208, 220, 250, 265; Bp18, 47
Phillips, Margaret, Bml44
Pitoëff, Aniouta, Ap10
Pitoëff, Georges, Ap10
Pitoëff, Ludmilla, Ap10; Ar4
Pitoëff, Varvara, Ap10
Pitou, Spire, Bn227
Pizzuro, Phyllis, Be59
Plomer, William, Bm40
Plourde, Michel, Bm218
Podlecki, A., Bc5
Poe, Edgar, Ai1; Bp52a
Portman, Eric, Ak6
Pottecher, Maurice, Aj13; Bd14
Potter, L., Bn266
Prescott, E. Kerrigan, Bn234
Previn, André, Ak24
Price, John Arthur, Bm27
Pronko, Leonard Cabell, Bk65
Puccioni, Oreste, Bn175

Quincey, Thomas de, Ai7
Quinn, Edward, Bk68
Quinn, Seabury, Bd6a

Racine, Be40; Bn247
Raikes, Raymond, Am1, 9
Rampolla, Ida, Bp69
Randall, Mary Jo, Be39
Rankin, Daniel S., Bn61
Ratcliff, Nova, Am9
Rawlinson, Rev. G. C., Bj1
Raymond, John, Bc1; Bm152, 202
Ré, Michel de, Ap47
Reidy, Sr Saint John, Be10
Renaud, Madeleine, See Barrault, J.-L.
Renouvin, Pierre, Bp44
Rey, J. B., Bn202,
Rhodes, S. A., Af3; Bk30
Rice, Joseph, Ap20
Richards, Mary Innocentia, Bd1
Richardson, G., Af17
Riese Hubert, Renée, Bn217, 267
Riffaterre, Michael, Bn183
Rimbaud, Bc9; Be61; Bm92, 129
Riordan, Sr Francis Ellen, Bh11
Rivett, Al, Ap32
Rivière, Jacques, Aa10; Bg9; Bm43; Bn11, 26, 36, 233
Roberto, Eugène, Ar16; Bp52, 53, 58, 59
Roberts, Walter, Ab13
Robinson, Gerald, Ak11
Robinson, Henri Morton, Ac17; Bn27
Rockefeller, John D., Ah74
Rodin, Ah45; Bn1
Rogers, Ivor A., Ap46
Rolf, Frederick, Aq4
Rolland, Romain, Bk35
Roosevelt, F. D., Ah77, 79; Aj23, 27, 29, 32; Bm52

Roselly de Lorgues, Bm177; Bp64
Rosenberg, M. A., Bn269a
Rosenfeld, P., Aa17
Rosenfeld, Paul, Bk7
Rossellini, Roberto, Ak14
Rott, Alfred, Ap44
Rousseaux, André, An10
Rouve, Pierre, Ak25
Russell, John, Aa22; Bml15
Russell, R., Bn148
Ryan, Mary, Ba3; Bm87, 102, 123, 147
Ryba, Theresa Marie, Be30

Sackville-West, E., Am1
St Augustine, Bm70
St Bernard, Sr, Bp52
St Colette de Corbie, Bn259
St Denis, Michel, An1, 3
St Jean, Marc O., Bp57
St John, Christopher, Ak3; Bml33
St-John Perse, Bb1, 9; Bc7; Bg20
St Louis Chamber of Commerce, Ah67
St Phalle, Mme de, Ap32
St Theresa of Lisieux, Ah62
St Ursula, Sr, Bn33
Sargent, Daniel, Bn151
Sargent, John, Bg3
Sarment, Agnès du, Aa27, 30; Bn252
Sartre, J.-P., Bj20
Saurat, Denis, Bg4
Sauvaneix, Hélène, Ap30; Bm161
Savage, Catherine Hill, Bn188, 218
Scheifley, William H., Bn26
Schimanski, Stefan, Bg5
Schintz, Albert, Bk4
Schlitzer, Sr Mary Evelin, Be22
Schneider, Pierre, Bm124
Schnitzler, Henry, Bn128
Schonberg, Harold C., Ap44
Schroeder, Karl, Ap15
Schuster, G. N., Aa17
Schwarz, William Leonard, Bk10; Bn49, 64
Scott, Nathan A., Bn193
Sée, Edmond, Bj12
Segalen, Victor, Bb1
Seghers, Pierre, Bm106, 109
Seitz, Tani, Ap34
Selna, Barbara, Bn158
Servan, Pierre, pseud. of PC, Aj1
Seznec, Jean, Am10; Bh10; Bk35
Shakespeare, Bk58; Bm24, 173; Bp40, 50, 67
Shakun, Norma R., Be37
Shaw, G. B., Bd13
Sheed, Francis J., Bk23
Shelley, Bp18
Sherman, Will M., Ap38
Shipley, Joseph T., Ad1, 2
Shorter, Eric, Ak25
Shuster, George N., Bj9
Siegel, June S., Be33
Sill, Louise Morgan, Aa2; Ad3, 4, 5, 12; Bp8
Simonini, Pierre, Ap39
Simonson, Lee, Ap2; Bk55
Skalicki, Wolfram, Ap44
Slochower, Harry, Bk28
Smith, Horatio, Bk29
Smith, Hugh Allison, Bk8
Smith, Pamela Colman, Aa4
Smith, R., Bn177
Smith, Terence, Bml20
Smith, W., Bn67
Snow, Sr Marion, Bf5
Sobozak, J. Austin, Be12
Somerville, F., Bm69
Sparrow, L. K., Ac36
Speaight, Robert, Aa2, 12, 27; Ab5; Ac34, 41; Ak5, 6; Am1, 3; Ap33; Ar5; Bk50; Bp39, 65, 66; Bm94, 104, 111, 160, 168, 201, 207, 211
Spitzer, Leo, Bh9; Bn69, 94
Spodheim, Renée, Aa20
Sprague, Rosemary, Ab3
Spurling, H., Ak23
Stabler, Dwight, Bf6
Stangroom, Eric, Ap8
Starkie, Enid, Bm75
Steel, Eric M., Bn75
Steer, M. F., Bb10
Steiner, George, Bg13
Stéphane, Roger, Bp29
Stimson, H. L., Ah76
Strachan, W. J., Ad7; Bj35
Strauss, C. A., Bn100
Strauss, Walter A., Bn169
Stockwood, Jane, Bn77
Strmen, Karol Adam, Bd20; Be35
Stuart, Henri Longan, Aa10
Suarès, André, Bml12; Bn114
Sweet, Charles F., Ac5
Sydney, Sir Philip, Ai5
Sykes, Christopher, Am8

Tagore, Rabindranath, Aa1
Talley, Jerry B., Bd13
Tallmer, Jerry, Ap34
Tanlayco, Milagros G., Bn221
Tante, Dilly, Bk15
Taupin, René, Bn118; Bp36
Taylor, Erma Jean, Be13
Tchoan-Tsen, Bm162
Tella, Janet, Bf7
Terry, Ellen, Ak1, 8
Terzieff, Laurent, Ap47
Tharaud, J., Be58
Thomas, Sr Marie, Bn241
Thompson, Francis, Ai3, 6; Bp41
Thompson, Robert, Ap35a
Thorndike, Sybil, Ak3
Thorold, Algar, Bp16
Thurnam, Rowland, Aa4; Ab3; Bp7
Tilley, M. A., Bj3
Tint, Herbert, Bj37
Tonquédec, Joseph de, Bh5; Bn36
Torrey, Helen H., Aa16
Touchard, P. A., An7
Tracy, Ina, Be9
Treece, Henry, Bg5
Trewin, J. C., Ak21, 25; Bm182
Tricaud, Marie-Louise, Bm173
Triebel, L. A., Bm150
Trollope, C., Aa33
Tucker, S. M., Ad3
Turleigh, Veronica, Ak6
Turnell, Martin, Aa22; Bj13; Bn155
Turquet-Milnes, Gladys, Bg2; Bh1; Bj19
Tylden-Wright, David, Bj27
Tynan, Kenneth, Bk51

Uhl, Rose M., Bd7

Vachon, André, S.J., Bp56
Valéry, Paul, Bp7; Bd18; Bh18; Bn40, 89
Van Dyke, H., Ac7
Varillon, Fr., Ar23; Bm209
Verriest, Léon, Bk19
Vetö, Odile, Bn233
Vial, Fernand, Ap42; Ar7; Bn79, 110, 112, 131, 132, 133, 189, 267
Victoria, Queen, Aj7
Vigée, Claude, Bn168, 207
Villiers de l'Isle Adam, Bj15
Vîmes, Madeleine, Ap39
Viscusi, A. I., Bn172
Vitols, M., Ar21

Wager, Michael, Ap34
Wagner, Richard, Bm213; Bn45
Wahl, Jean, Bn230
Wall, Bernard, Bj36
Walsh, Thomas, Ad2
Wardle, Irving, Ak23, 25
Washington, George, Ah38, 59
Watanabé, Moriaki, Bn273
Waters, Harold, Ab2; Ac43; Ap42; Ar20, 24, 29, 34; Bc6; Bd5; Bn182, 190, 216, 223, 231, 232, 250, 253, 256, 259, 262, 276; Bp62
Watson, Adam, Am11
Watson, Harold, Bc8; Bd17; Bn254, 255, 274; Bp62
Watts, Helen, Ak24
Waugh, Evelyn, Be17
Wax, Emmanuel, Bm83
Weaver, Helen, Aa27
Weber, Edwin J., Be16
Webster, Noah, Bk27
Weightman, J. G., Aa22; Bm158, 159, 205
Weiss, David, Bk56
Werth, A., Bm137
Whalon, Marthe, Be62
Wharton, Edith, Bm187
Whitman, Walt, Aj33; Bj18; Bp55, 68
Whitworth, Geoffrey, Bm23
Wiedner, Elsie Margaret, Bd10
Williams, Donald Kenneth, Be49
Williams, M., Bn185
Williams, Michael, Bn6
Williamson, Hugh Ross, Bm76
Willmering, H., Bn185
Wilson, Edmund, Bn239
Wilson, N. Scarlyn, Bj10
Witherell, Louise, Ab9; Ap46; Ar29; Bn272
Wolfe, Ruth, Be31
Wood, Michael, An13; Ba7, 9; Bm176, 194, 210, 217; Bn245
Woodcock, E. C., Ac7
Woolridge, G. P., Ba10
Woolf, S. J., Bn45
Worsley, T. C., Ak15
Wright, C., Bn16

Yannatos, James, Ap38
Yeats, W. B., Bk67; Bn260
Young, Charles E., Bk18

Zagar, M. D., Ba11
Zang, Mary Coralita, Be47
Zillmer, Herman L., Bd18
Zillmer, Lawrence, Ab9
Zimmerman, Géréon, Aq1; Bn190
Zorina, Vera, Ak22; Ap14
Zwingmann, Sr Marcella, Be35a

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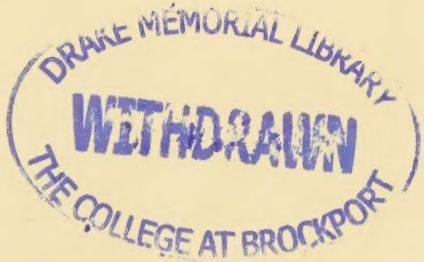

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